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MUSIC & NEWS

CIRCUS

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MARCH 31, 1986
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RATT

Robbin Crosby, Bobby Blotzer & The Ratt-Pack Infest San Antonio And San Juan

EXCLUSIVE

KISS

Out On The Road With Gene Simmons And The Boys—A Special Report With Photos

W.A.S.P.

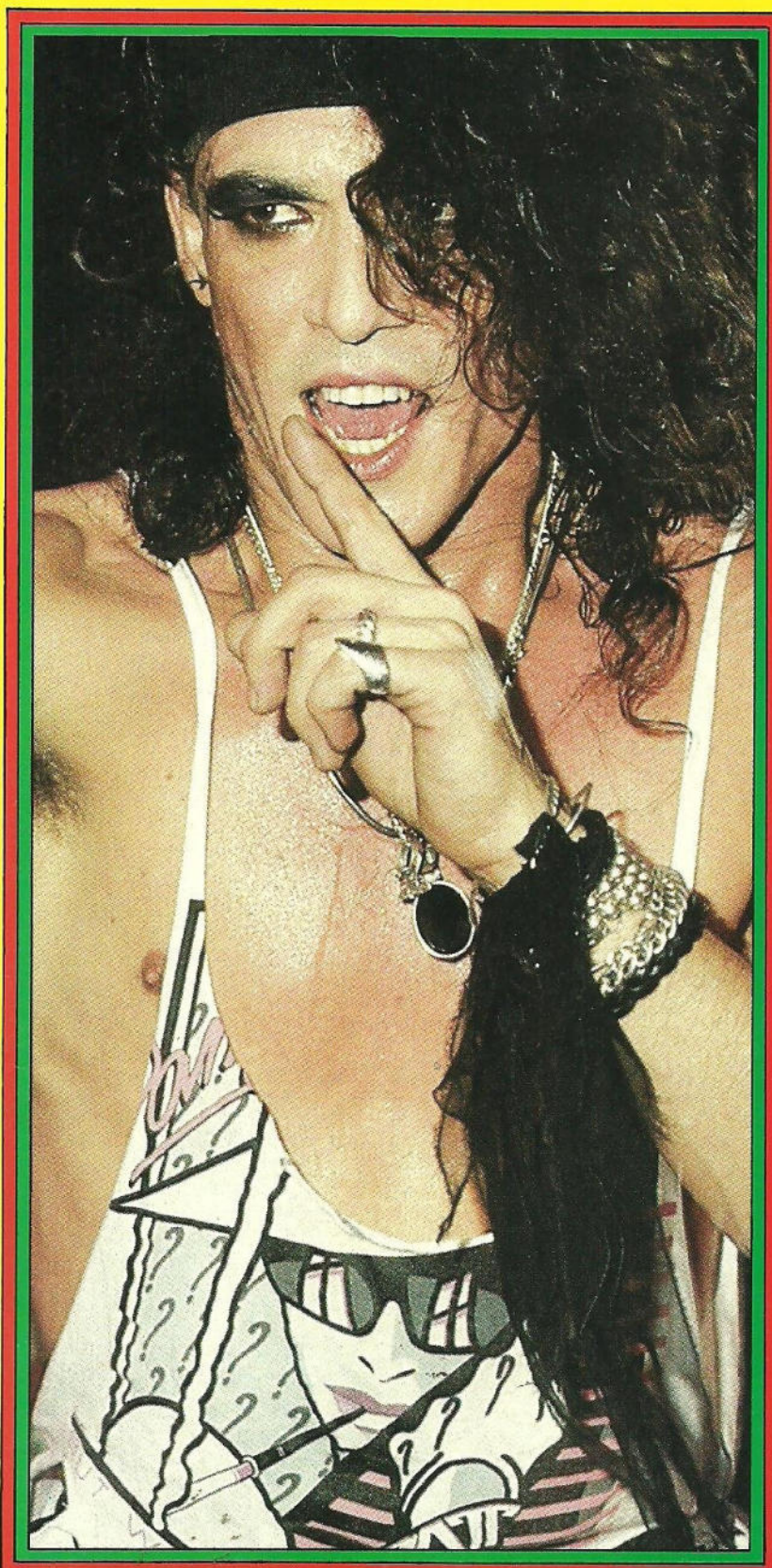
How Blackie Bailed Chris Holmes Out Of A New Orleans Jail

TWISTED SISTER

EXCLUSIVE
Dee Snider's Personal Account Of Metal's Weirdest Band

AC/DC

Angus & Brian Tell Why Australia's Bad Boys Aren't Finished Yet



RATT'S STEPHEN PEARCY

MOTLEY CRUE

Did Tragedy Change Their Lives? "Yes," Says Singer Vince Neil

BON JOVI

How They Bulleted To The Top In Europe And Japan—Plus Full-Color Bon Jovi Centerspread

DOKKEN

Don Reveals His Game Plan For Staying At The Top

DIO

The A To Z Story Of Heavy Rock's Elfin Prophet

WHO, BENATAR

A Critic's-Eye View Of Their New LPs

**PLUS MUSIC GEAR,
NEW MOVIES,
PHOTO JOURNAL,
HOT LP RELEASES,
FRONT AND BACK
PAGES, TEST
REPORTS AND OUR
REGULAR FEATURES**



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"Everything here is hot," says Robbin Crosby in Texas. "And I love it like that." Robbin and Bobby Blotzer lead you through a maze of road tales, and you can bet it's not just spicy chili they're talking about—(Russell Hogan)

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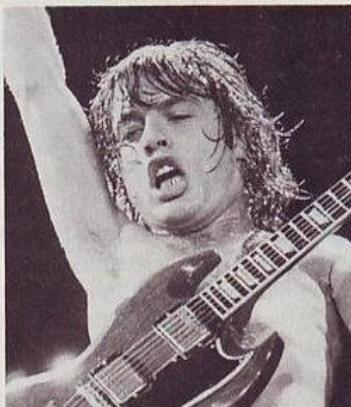
Rockin' with Ronnie through an astounding 18-year musical career leading to his first of many gold albums —(Paul Gallotta)

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Challenging attempts by local government and the P.M.R.C. to censor their act, W.A.S.P. fight back by boldly printing their song lyrics and sarcastically skewering giant replicas of their own heads onstage!—(Moir McCormick)

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In his own words, head dirtbag Dee Snider explains why metal is the best-kept secret in music and delves into the unique combination of frustration, anger and humor that fueled Twisted's 10-year drive to the top —(Dee Snider/Richard Hogan)



PAUL NATKIN

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#313

LETTERS

The editors of Circus Magazine want Letters to be an open forum for your thoughts, opinions and questions. Please send them to Letters c/o Circus Magazine, 419 Park Avenue South, New York, NY 10016.

Blind in Texas?

Here in San Antonio, Texas, an ordinance was recently passed that would restrict anyone under the age of 13 from attending most, if not all, rock concerts. The reason we were given was that the ordinance would protect the city's youth from bad language, obnoxious behavior, and invitations to violence that are supposedly prevalent at rock concerts. Below are three arguments for the ordinance:

1) District 2 Councilman Joe Webb: "Our forefathers didn't envision Motley Crue when they wrote the Constitution."

2) Mayor Henry Cisneros: "Frankly, I don't care what people in other cities think."

3) Dr. Robert Demski, child psychiatrist: "Every law legislates

morality."

First of all, it's true our forefathers didn't envision Motley Crue. Nor did they foresee MTV. Or multicolored hair. Or male strippers, or Dr. Ruth Westheimer. Yet they didn't set out to stop them from happening. They thought that freedom of speech was important and put the responsibility for care of children where it belongs: with the parents, not the city council, not the PMRC and not with the psychiatrists.

Secondly, I don't care what other cities think, either because that's not important here. What is important is what San Antonio thinks, and I personally think it stinks. Where was the imperative? No one asked for this; it just happened.

But most of all, Dr. Demski is wrong. Laws were made to regulate behavior,

not morality. Here the council couldn't legally tell rock performers how to act, so it decided to play Moral Majority Master over the kids. From here on, it's not hard for them to outlaw abortion clinics within the city limits.

This whole ordinance is a waste. It's unenforceable (how many 12 year-olds carry I.D.s?). It is as much an insult to the law as it is to common sense.

Kevin Olson
San Antonio, TX

Circus Magazine applauds Mr. Olson's opinion. All rockers in and around San Antonio who are old enough to vote are strongly advised to do so the next time the city council comes up for re-election.—Ed.

Smalltown blues

I'm writing with hope that some band members of top acts will be reading—Motley Crue, Dio, etc. Now that you are all big time, you've seem to have forgotten that you have fans in smaller cities. You seem to have forgotten the importance these places had early in your career. We out here in the "sticks" (Bismarck, North Dakota, for example) like heavy metal too!

I don't think you need 30,000 fans to have a good time. I want you to know that Bismarck can rock with the best! If you don't believe me, why don't you ask Kiss or Ratt; they sold out and really brought the place down! I hate to disappoint you; there weren't 30,000 people there, but a good time was had by all. I just think it's really unfair that you are now too good or your stage is too big for you to play at smaller places like Bismarck. Just remember, fans like us helped put you where you are. If you care, prove it!

A disappointed but loyal fan
New Town, ND

Up here in Alaska, we don't get many heavy metal bands. It really stinks! Where are the legends of rock? Where are AC/DC, Judas Priest, Iron Maiden and Ozzy? What about W.A.S.P., Ratt or the Crue? Where's our right to rock? There are a lot of headbangers up here who would die to see Angus Young, Rob Halford, Bruce Dickinson or Blackie Lawless! Me for one!

We wanna rock
Palmer, AK



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LISTINGS

COMPREHENSIVE CONCERT GUIDE FROM MONDAY, MARCH 10 TO THURSDAY, APRIL 10; ALBUM AND AIRPLAY CHARTS & MORE...

ROCK ON TOUR

March 10—April 10

AGENT STEEL (Combat)

3/8-Los Angeles, CA: Roxy

PAT BENATAR (Chrysalis)

3/10-3/11-Philadelphia, PA
3/13-Largo, MD

3/15-Williamsburg, VA
3/16-Greensboro, NC
3/18-Indianapolis, IN
3/22-Irvine, CA
3/24-San Diego, CA
3/25-Phoenix, AZ
3/28-Seattle, WA

3/29-Spokane, WA
3/31-Portland, OR
4/1-Vancouver, BC
4/4-Honolulu, HI

BLACK FLAG (SST)

3/31-Roanoke, VA

4/1-Richmond, VA
4/2-Harrisburg, PA
4/3-Allentown, PA
4/4-Philadelphia, PA
4/5-Washington, DC
4/6-Baltimore, MD
4/7-Virginia Beach, VA
4/8-Trenton, NJ

Hotel
3/22-Charlotte, NC: Spirit Square Theatre

DC-3 (SST)

3/15-Las Vegas, NV

BO DIDDLEY (Bo-Kay Music)

4/4-Toms River, NJ

DOKKEN (Elektra)

3/10-Indianapolis, IN: Market Square Arena
3/13-New York, NY

BLACK OAK ARKANSAS featuring JIM DANDY (Heavy Metal)

3/16-Diarsburg, TN: Fats
4/1-Milwaukee, WI: Sand Dollar
4/6-Warren, MI: New York, New York

BLOOD, SWEAT & TEARS featuring DAVID CLAYTON THOMAS

3/21-Orlando, FL: Radisson Plaza

GRATEFUL DEAD (Arista)

3/19-3/21-Hampton, VA: Coliseum



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AIRPLAY

Top 10 National Radio Airplay Chart



Stevie Nicks



Mike Rutherford

1. **Stevie Nicks**/Rock a Little (Modern)
2. **Mike & the Mechanics**/Mike & the Mechanics (Atlantic)
3. **ZZ Top**/Afterburner (Warner Bros.)
4. **Pete Townshend**/White City—A Novel (Atlantic)
5. **The Cars**/Greatest Hits (Elektra)
6. **Simple Minds**/Once upon a Time (A&M/Virgin)
7. **Mr. Mister**/Welcome to the Real World (RCA)
8. **John Cougar Mellencamp**/Scarecrow (Riva)
9. **The Dream Academy**/The Dream Academy (Warner Bros.)
10. **Dire Straits**/Brothers in Arms (Warner Bros.)

Compiled from research by Circus Magazine's staff based on listings from WKLS-FM, Atlanta; WBCN-FM, Boston; WXRT-FM, Chicago; WMMF-FM, Cleveland; KLOS-FM, Houston; KYYS-FM, Kansas City; KLOL-FM, Los Angeles; WQFM-FM, Milwaukee; WPLR-FM, New Haven; WNEW-FM, New York; WMMR-FM, Philadelphia; KUPD-FM, Phoenix; KZAP-FM, Sacramento; KHTR-FM, St. Louis.

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3/27-3/28-Portland,
ME: Cumberland
County Civic Center
3/31-4/1-
Providence, RI:
Civic Center

HOOTERS (Columbia)

3/12-Indianapolis,
IN
3/13-Cleveland, OH
3/14-Chicago, IL
3/16-Louisville, KY
3/17-Rockford, IL
3/18-Springfield, IL

3/20-St. Louis, MO
3/21-Kansas City,
MO
3/22-Wichita, KS
3/23-Des Moines,
IA
3/25-Green Bay, WI
3/26-La Crosse, WI
3/28-Madison, WI
3/29-St. Paul, MN
3/30-Duluth, MN
4/1-Sioux Falls, SD

B.B. KING (MCA)

3/22-Boston, MA:
Opera House
3/28-Detroit, MI:
The Sonic

3/29-Merrillville, IN:
Holiday Star
Theatre

JERRY LEE LEWIS (MCA)

4/5-Hattiesburg,
MS: Reed Green
Coliseum

LOS LOBOS (Slash)

3/18, 3/20-Daytona
Beach, FL:
Bandshell

LOVERBOY (Columbia)

3/12-Indianapolis,
IN
3/13-Cleveland, OH
3/14-Chicago, IL
3/15-Louisville, KY
3/17-Rockford, IL
3/18-Springfield, IL
3/20-St. Louis, MO
3/21-Kansas City,
MO
3/22-Wichita, KS
3/23-Des Moines,
IA
3/25-Green Bay, WI
3/26-La Crosse, WI
3/28-Madison, WI
3/29-St. Paul, MN

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ENTERTAINMENT, MUSIC AND NEWS

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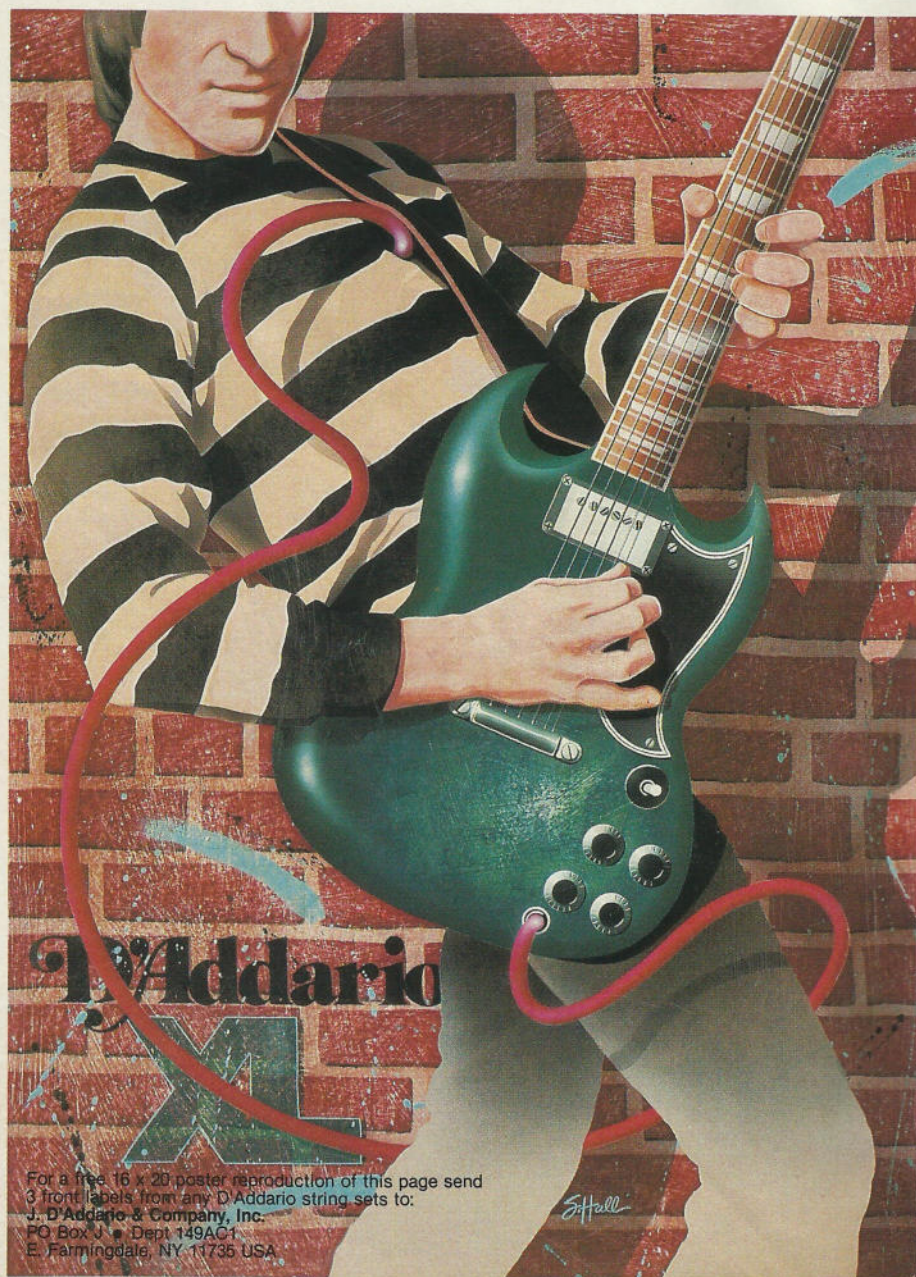
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VIDEO MONITOR

by Gary Cee

Lennon legend lives on Underground metal surfaces

ON AUGUST 30, 1972, JOHN Lennon and Yoko Ono, along with the Plastic Ono Elephant's Memory Band, played a benefit concert at New York City's Madison Square Garden to raise money for mentally handicapped children. It was Lennon's only fully rehearsed concert performance between the 1966 Beatles tour and his death in 1980, and it is now available as a home video from Sony. Simultaneously released with the *John Lennon Live in New York City* record, this collectors item kicks off with "Power to the People" and follows with 13 more Lennon classics, including "Come Together" and "Imagine," before climaxing with a scorching reggae finale of "Give Peace a Chance." The video is reasonably priced and highly recommended to all Beatles/Lennon enthusiasts... Yoko Ono fans will also be interested in *Vain Glory*, a new video from Yoko's first husband, Tony Cox. The cassette tells Cox's story and examines the cult which he joined and which he eventually escaped from.

Due to the overwhelming response to Combat Records' *The Ultimate Revenge* video, Steve Sinclair, majordomo of the metal label, has announced plans for *The Ultimate Revenge, Part Two* starring Megadeth, Possessed and Agnostic Front. Sinclair is producing the package, and plans to film the bands live in Los Angeles sometime near the end of April... Metal Blade Records is releasing the Lizzy Borden *Murderous Metal Road Show* this month, shot live at the Country Club in Los Angeles late last year. Metal Blade will also be producing a *Slayer Live* video during their next tour... "War Is Our Destiny" is the name of the latest vidclip from SST Records' pet metal band, Saint Vitus.

VIDEO TO GO: No W.A.S.P. fan



John Lennon's 1972 performance in New York City is now a home video.

ELLEN BAILEY



Jon Bon Jovi: Destined to be the heartthrob of the 1980s.

ANASTASIA PANTS/IOS/KALEYEDISCOPE



Randy Piper and Chris Holmes of W.A.S.P.: Captured live!

ANASTASIA PANTS/IOS/KALEYEDISCOPE

should be without Sony's W.A.S.P.: *Live at the Lyceum, London*. Filmed in October 1984, the cassette catches the metal stingers in all their savage, primeval frenzy. The package contains "On Your Knees," "The Flame," "Hellion," "Sleeping (in the Fire)" and "I Wanna Be Somebody," and clocks in at 30 minutes... Also from Sony, **Bon Jovi: Breakout**, a five-song collection of conceptual videos from the rock & roll heartthrob of the '80s. Selections include "In and Out of Love," "Silent Night" and "Runaway," among others.

CBS/FOX has three new titles in the stores: **The Hooters: Nervous Night**, **Paul Young: The Video Singles** and **REO Speedwagon: Wheels Are Turnin'**. The REO and Hooters tapes are full-length concert jobs, shot before SRO crowds at St Louis' Kemper Arena and Philadelphia's Tower Theatre respectively. The Paul Young package contains five videos, including his 1985 smash, "Everytime You Go Away."

Finally, for rockers with a taste for the macabre, try one of Rhino Home Video's recent releases. *Saturday Night Shockers* is available in two volumes. Each contains two "so terrible, they're great" horror features from the 1950s, plus classic previews and shocking short subjects. So if human gorillas, celluloid insane asylums, Siamese twins, and creeping Yeti monsters spell an evening of fun for you, check 'em out.

MUSIC VIDEO

Top 10 National Music Videoplay Chart

1. (1) **Simple Minds**/Alive and Kicking (A&M/Virgin)
2. (—) **Bruce Springsteen**/My Hometown (Columbia)
3. (—) **Twisted Sister**/Leader of the Pack (Atlantic)
4. (—) **Mike & the Mechanics**/Silent Running (Atlantic)
5. (—) **Sting**/Russians (A&M)
6. (—) **A-ha**/The Sun Always Shines on TV (Warner Bros.)
7. (8) **Pete Townshend**/Face the Face (Atco)
8. (—) **Dire Straits**/Walk of Life (Warner Bros.)
9. (9) **Mr. Mister**/Broken Wings (RCA)
10. (—) **Billy Ocean**/When the Going Gets Tough (Jive)

Compiled by Circus Magazine's staff based on listings from Music Video Services, NBC's 'Friday Night Videos,' 'Radio 1990,' 'Night Flight,' 'Night Tracks,' Video Concert Hall, Video Music Channel and WVEU TV-69. Numbers in parentheses indicate last month's position.

On Tour
 2/12—St. Paul, Minn.
 2/13—Chicago, Ill.
 2/15—Detroit, Mich.
 2/17—Toronto, Can.
 2/18—Pitts., Pa.
 2/19—Cleve., Oh.
 2/21—Mont., Que.
 2/23—E. Ruther., N.J.
 2/24—Troy, N.Y.
 2/26—Buffalo, N.Y.
 2/27—Roch., N.Y.
 3/1—Worcester, Mass.
 3/2—Port., Me.
 3/4—Hartford, Ct.
 3/5—Prov., R.I.
 3/7—Uniondale, L.I.
 3/8—Bingham, N.Y.
 3/10 & 11—Phil., Pa.
 3/13—Largo, Md.
 3/15—Williamsb., Va.
 3/16—Greensb., N.C.
 3/18—Indianap., Ind.
 3/19—Cin., Oh.
 3/22—Irvine, Ca.
 3/24—San Diego, Ca.
 3/25—Phoen., Ariz.
 3/28—Seattle, Wa.
 3/29—Spokane, Wa.
 3/31—Port., Or.
 4/1—Vanc., Ca.
 4/4 & 5—Hono., Ha.

BENATAR

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 on her new album
 and on tour across
 North America
 "Seven the Hard Way"
 the album featuring:
 "Invincible"
 "Le Bel Age"
 "Sex As A Weapon"

on **Chrysalis**™



3/30-Duluth, MN
4/1-Sioux Falls, SD

MAGNUM

3/19-Bethlehem, PA
3/20-Phillipsburg, NJ
3/21-3/22-Berlin, NJ
3/23-Catawissa, PA
3/27-Wilkes-Barre, PA
3/28-Allentown, PA
3/29-Strausstown, PA

JOHN COUGAR MELLENCAMP (Riva)

3/10-Greensboro, NC: Coliseum
3/11-Augusta, GA
3/12-Knoxville, TN: Stokley
3/14-Birmingham, AL: Jeff Coliseum
3/15-Chattanooga, TN: Roundhouse Auditorium
3/16-Nashville, TN: Municipal Auditorium
3/18-Memphis, TN: Mid-South Coliseum
3/31-Albuquerque, NM

STEVE MORSE (Elektra)

3/20-Indianapolis, IN
3/22-Chicago, IL
3/24-Milwaukee, WI
3/25-St. Paul, MN
3/28-Detroit, MI
3/29-Cincinnati, OH
3/31-E. Rutherford, NJ: Meadowlands Arena
4/3-Springfield, MA
4/4-Uniondale, NY: Nassau Coliseum

PHOEBE SNOW

3/21-Santa Rosa, CA

UP & COMING

MOTLEY CRUE—Sure, Nikki Sixx is a maniac on stage, but what's he like in real life?

JUDAS PRIEST—They're hell bent for metal on their supercharged new album *Turbo*. Terror twins Tipton and Downing touch base for their first Circus interview in over a year.

TWISTED SISTER—Dee, Eddie and Jay Jay give the low down on *Come Out and Play* on the occasion of their most twisted tour ever.

DOKKEN—*Under Lock and Key* is firmly established as a hit, but can the foursome cut it on stage?

RUSH (Mercury)

3/20-Indianapolis, IN
3/22-Chicago, IL
3/24-Milwaukee, WI
3/25-St. Paul, MN
3/28-Detroit, MI
3/29-Cincinnati, OH
3/31-E. Rutherford, NJ: Meadowlands Arena
4/3-Springfield, MA
4/4-Uniondale, NY: Nassau Coliseum

TOWER OF POWER

4/4-Minneapolis, MN: Hyatt Regency

TWISTED SISTER (Atlantic)

3/10-Indianapolis, IN: Market Square Arena
3/13-New York, NY

VENOM (Combat)

3/22-Toronto, CN
3/23-Montreal, CN
3/26-Boston, MA
3/27-Providence, RI
3/28-3/29-New York, NY
3/30-Trenton, NJ
3/31-Washington, DC

WAR CHYLDE (Cirrus)

3/10-Atlanta, GA: Danny's
3/15-Key West, FL: Dirty Harry's
3/28-Ft. Lauderdale, FL: Treehouse
4/4-Savannah, GA: Main Sail

Concert listings are subject to last-minute changes. Please check with your local venue.

Reader Survey

Dear Reader:

We at Circus Magazine like to know which monthly departments—records, news, video, hit songs, etc.—you get the most from. Won't you please take a minute to compare the survey below with the columns, features & items you read this month, then check off the appropriate boxes? Our departments need your support!

What artists would you like to know more about?

1. _____
2. _____
3. _____
4. _____
5. _____

- | | Read | Partly Read | Didn't Read |
|---|--------------------------|--------------------------|--------------------------|
| 1. Letters (p. 6) | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 2. Listings (p. 8) | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 3. Word Find (p. 17) | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 4. Front Pages (p. 18) | | | |
| Aerosmith | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Night Ranger | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Dio | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Dokken | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Ratt | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 5. Video Monitor (p. 20) | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 6. Stage Pass (Kiss, p. 22) | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 7. Song Lyrics (p. 26) | | | |
| The Cars | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Dire Straits | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Dokken | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Motley Crue | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Kiss | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Roger Daltrey | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Charley Sexton | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 8. Features | | | |
| Ratt (p. 32) | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| AC/DC (p. 40) | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Motley Crue (p. 48) | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Dio (p. 54) | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| W.A.S.P. (p. 58) | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Twisted Sister (p. 64) | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 9. Longplayers (p. 69) (records) | | | |
| Twisted Sister | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| The Who/Pete Townshend/Simon Townshend | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

- | | | | |
|--|--------------------------|--------------------------|--------------------------|
| 13. Hot New Releases | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 14. Photo Journal (p. 72) | | | |
| Bruce Dickinson/Iron Maiden | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Bon Jovi | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Dokken | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Judas Priest | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Motley Crue | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Paul Stanley/Kiss | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Ozzy/Black Sabbath | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 15. Stars' Instruments (Leonard Haze of Y&T, p. 75) | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 16. Drum Beat (Tico Torres of Bon Jovi, p. 77) | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 17. Tech Trek (New products, p. 78) | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 18. Guitar Clinic (W.A.S.P.'s Chris Holmes, p. 8) | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 19. A star's eye view of starting a band (p. 82) | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 20. Test Reports (p. 85) | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 21. Movies (p. 86) | | | |
| <i>Enemy Mine</i> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| <i>Out of Africa</i> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| <i>Hannah and Her Sisters</i> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 22. Back Pages (p. 90) | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

Please check the boxes alongside the names of the bands and singers you'd like to read feature stories about:

- | | |
|---------------------------|--------------------------|
| Black Sabbath | <input type="checkbox"/> |
| U2 | <input type="checkbox"/> |
| Keel | <input type="checkbox"/> |
| Pat Benatar | <input type="checkbox"/> |
| Bon Jovi | <input type="checkbox"/> |
| Z Z Top | <input type="checkbox"/> |
| Heart | <input type="checkbox"/> |
| Quiet Riot | <input type="checkbox"/> |
| Asia | <input type="checkbox"/> |
| Autograph | <input type="checkbox"/> |
| The Firm | <input type="checkbox"/> |
| Anthrax | <input type="checkbox"/> |
| Metallica | <input type="checkbox"/> |
| Stryper | <input type="checkbox"/> |
| Queensryche | <input type="checkbox"/> |
| Journey/Steve Perry | <input type="checkbox"/> |
| Accept | <input type="checkbox"/> |
| Pink Floyd's Dave Gilmour | <input type="checkbox"/> |
| Deep Purple | <input type="checkbox"/> |
| Saxon | <input type="checkbox"/> |
| Heaven | <input type="checkbox"/> |

Send to Dept. QR 1, Circus Magazine, 419 Park Ave. So., New York, NY 10016.

WORD FIND

by Steven Dean Pastis

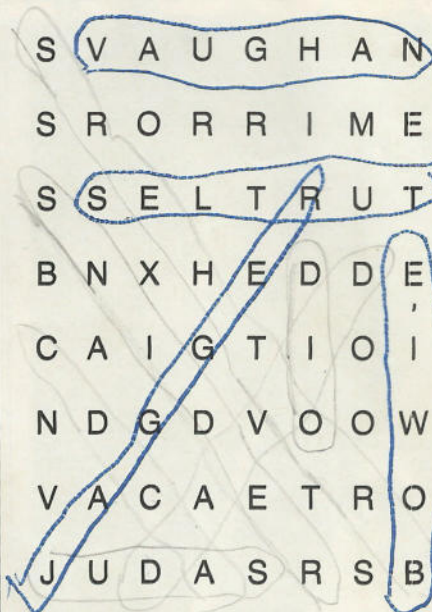
Clues

1. Dire Straits' _____ in Arms
2. Stevie Ray _____
3. _____ Priest
4. Ronnie James _____
5. Did *Behaviour*
- 6.-7. "Dancing in the Street" Duo
8. Dee _____
9. _____ Lee Roth
10. *The Dream of the Blue* _____
11. Morrison, Manzarek, Krieger & Densmore
12. Aerosmith's *Done with* _____
13. Angus Young & Co.
14. Did *Ain't Love Grand*

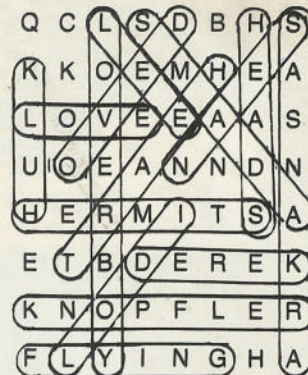
See next issue for answers

Word Find Rules

The words or names corresponding to the numbered clues have been hidden in the jumbled letters given. The words are vertical, horizontal or diagonal, and are sometimes even backwards.



Answers From Last Issue



- | | |
|----------------------------|----------------------------|
| 1. KNOPFLER
(C1R7-C8R7) | 9. LOVERBOY
(C3R1-C3R8) |
| 2. ADAMS
(C8R5-C4R1) | 10. LEE
(C3R1-C5R3) |
| 3. DEVO
(C5R1-C2R4) | 11. SEAN
(C8R1-C5R4) |
| 4. DEREK
(C4R6-C8R6) | 12. IDOL
(C5R5-C2R8) |
| 5. HEART
(C6R2-C2R6) | 13. HULK
(C1R5-C1R2) |
| 6. HERMITS
(C1R5-C7R5) | 14. FLYING
(C1R8-C6R8) |
| 7. ARKANSAS
(C8R8-C8R1) | 15. HEADS
(C7R1-C7R5) |
| 8. LOVE
(C1R3-C4R3) | |

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FRONT PAGES

by Paul Gallotta



PAUL NATKIN PHOTO/RESERVE

Joe Perry (r.) originally recorded 'Let the Music Do the Talking' for a 1980 solo LP. Steven Tyler sings lead on the current Aerosmith version.

Aerosmith make Joe Perry happy at last

If you think the song "Let the Music Do the Talking" from Aerosmith's *Done With Mirrors* sounds familiar, you're right. It was originally recorded by Aerosmith guitarist Joe Perry for his 1980 solo debut. But the track was really intended for Aerosmith. As guitarist Brad Whitford explains, "Joe had written that song in 1978, but we never got around to recording it. He did it for his album, but it was always meant to be an Aerosmith song."

The guitarist—who's currently blitzing the West Coast with bandmates Perry, Steven Tyler, Joey Kramer and Tom Hamilton—recalls: "When we had finished doing the basic tracks in San Francisco, we played back that song, and Joe had this really wide smile. He said, 'After all these years, it's finally right.' We feel that this is the definitive version of the song."

Night Ranger's Jack Blades makes a pit stop

When it comes to the business end of rock & roll, time and tour buses wait for no man. So Night Ranger's Jack Blades rudely discovered last winter.

"We were on a bus headed for Norfolk, Virginia, from New York," recalls keyboardist Alan "Fitz" Gerald, "and we stopped along the Jersey Turnpike to get something to eat. Jack must have stepped off too; when we came back he was gone, but nobody noticed. He was only wearing a T-shirt, and it was the middle of the winter."

But in the noble tradition of all B movies, there was a happy ending. "Because of his hair, all these truckers were going, 'Hey, sissy,' and I guess they attracted the attention of a state trooper. They managed to catch up with us at a toll booth. Now we have to keep an eye on Jack whenever we make a pit stop."

Dio guards against evil

Nobody is sure exactly who started using it first, but *il cornuto*, the hand sign supposedly known as the Devil's horns, has become most closely identified with Ronnie Dio. Hardly an article on the Italian-descended rocker exists that hasn't included him waving the infamous salute. But what does it actually mean?

"Well," commented the steel-lunged belter, "it's a double-edged sword. For me, it's a rallying cry. I was raised calling it *maleocchia*, which means 'evil eye.' It's protection against the evil eye when it's pointed up. It's giving the evil eye when it's pointed down. But," notes Dio, "I'd like to think of it as just a gesture."

Dokken: rocking till they drop

In the live fast, play faster world of rock, it's nice to know that some bands still take the time to look to the future.

Don Dokken, who is currently criss-crossing middle America with his band supporting *Under Lock and Key*, is one rocker who doesn't plan to retire to a future of selling life insurance.

"One day, this is gonna be all over," assesses the outspoken frontman. "And you're kidding yourself if you don't believe that. When we hit the road [to plug *Tooth and Nail*], we said we wouldn't come back home until we went platinum. That's important to me, because I want to be a survivor."

As far as what comes next, Don isn't saying. But he does allow, "You have to look to the future and plan for it. I'm not going to wind up reupholstering car seats in Covina when all this is over."

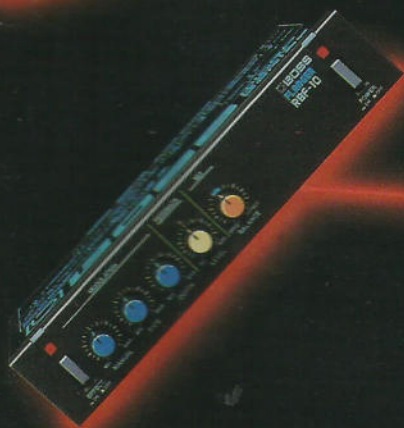
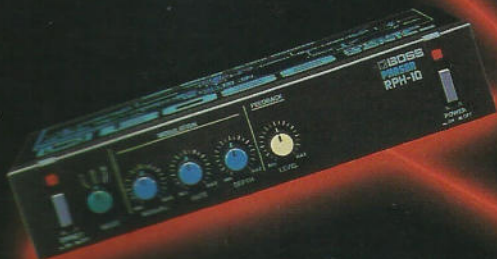
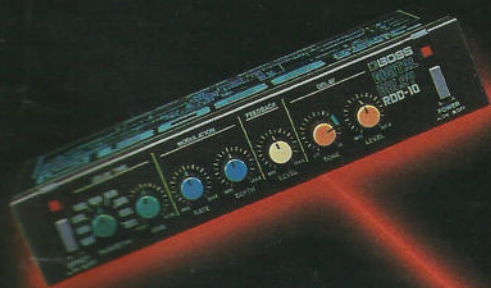
Ratt roots revisited

In the spirit of nostalgia, a lot of bands like to look back to the gig where it all started. For Ratt, that was their 1983 opening slot for Saxon at the Whiskey in L.A.

"You're talking about nerves, man!" laughs guitar whiz-kid Warren DeMartini. "To me, that place was a historical monument. I remember the Whiskey from when Hendrix played there. The Stones and Van Halen got their start there, too. I had just moved to L.A., I was 19, and a friend of ours named Dee-Dee had booked us with Saxon for two nights. A lot of people who normally wouldn't have come out to see this band called Ratt saw us. That's when it all started. We played the next Thursday with a local band, and the turnout was tremendous. From there, we really took off."

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CIRCUS

BEST-SELLING ALBUMS



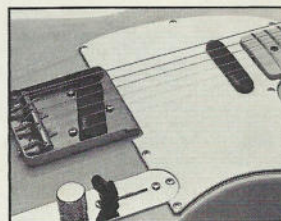
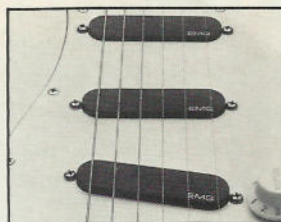
Sade



Mark Knopfler

1. (1) **Sade**/Promise (Portrait)
2. (4) **Dire Straits**/Brothers in Arms (Warner Bros.)
3. (2) **Soundtrack**/Miami Vice (MCA)
4. (3) **ZZ Top**/Afterburner (Warner Bros.)
5. (5) **John Cougar Mellencamp**/Scarecrow (Riva)
6. (10) **Heart**/Heart (Capitol)
7. (—) **Soundtrack**/White Nights (Atlantic)
8. (6) **Stevie Nicks**/Rock a Little (Modern)
9. (13) **Mr. Mister**/Welcome to the Real World (RCA)
10. (16) **The Cars**/Greatest Hits (Elektra)
11. (—) **Bob Dylan**/Biograph (Columbia)
12. (7) **Stevie Wonder**/In Square Circle (Tamla)
13. (11) **Sting**/The Dream of the Blue Turtles (A&M)
14. (14) **Talking Heads**/Little Creatures (Sire)
15. (18) **Tears for Fears**/Songs from the Big Chair (Mercury)
16. (8) **Bruce Springsteen**/Born in the U.S.A. (Columbia)
17. (—) **Artists United Against Apartheid**/Sun City (Manhattan)
18. (—) **James Taylor**/That's Why I'm Here (Columbia)
19. (—) **Soundtrack**/Rocky IV (Scotti Bros.)
20. (—) **Pete Townshend**/White City—A Novel (Atco)

Compiled from research by Circus Magazine's staff based on national record store reports. The chart reflects initial and consequent sales impact and is compiled from monthly data. Numbers in parentheses indicate last month's position.



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338616. G. Frey: #1 You Belong To The City; J. Hammer: #1 title theme; many more.



340034. "Forceful"—Cash Box. Top 10 Inevitable; hit Sex As A Weapon; many more.



339903. #1 Drive; Top 10's Tonight She Comes; Shake It Up; You Might Think; more.



337907. Top 10 album! Title hit and smash Dangerous (both MTV favorites); more.



326629. My Hometown; I'm On Fire; Glory Days; Dancing In The Dark; I'm Goin' Down; etc.



338400. Top 10 album! Top 10 & MTV hits Lonely Of Night; Small Town; plus many more.

336222*	DIRE STRAITS
WARNER BROS.	Brothers In Arms
330183	REO SPEEDWAGON
EPIC	Wheels Are Turnin'
335349*	JOHN CAFFERTY
SCOTT BROTHERS	THE BEARER OF THE BLOOD
336214	ROBERT PLANT
EL PASO RECORDS	Shaken 'n' Stirred
340711*	YES—9012 LIVE
ATCO	—THE SOLOS
339267	LARRY GATLIN & THE
COLUMBIA	GATLIN BROTHERS BAND
338459*	EDDIE MURPHY
COLUMBIA	How Could It Be
337857*	THE BEST OF BOB MARLEY
BLIND RECORDS	& THE WAILERS
336669	STING
A&M	DREAM OF THE BLUE TURTLES
336446*	HOOTERS
COLUMBIA	NERVOUS NIGHT
336305	NIGHT RANGER
MCA	7 WISHES
322412	John Cougar Mellencamp
RCA	UR-HUH
324418*	MADONNA
SIRE	
329581*	BILLY OCEAN
LIVE/ARISTA	SUDDENLY
333666	GEORGE THOROGOOD
CAPIVOLA	AND THE DESTROYERS
336867*	READY FOR
MCA	THE WORLD
339283	THE CHARLIE DANIELS BAND
EPIC	ME AND THE BOYS
339291	JAMES TAYLOR
COLUMBIA	That's Why I'm Here
339937*	JANE WIEDLIN
USA	

SELECTIONS WITH TWO NUMBERS ARE 2-RECORD SETS OR DOUBLE-LENGTH TAPES, AND COUNT AS TWO SELECTIONS—WRITE EACH NUMBER IN A SEPARATE BOX

270827	BEST OF
390823	ROD STEWART VOL. 2
307447	Lynyrd Skynyrd Band
397448	MCA GOLD & PLATINUM
320705	BOB SEGER & THE
390708	SILVER BULLET BAND
326140*	DIRE STRAITS—Live
396143	WARNER BROS. ALCHEMY
326173	STYX
396176	CAUGHT IN THE ACT LIVE
337154*	SCORPIONS
397158	WARNER BROS. World Wide Live
338640*	TRIUMPH
398644	MCA STAGES
340067	MOLLY HATCHET
390062*	Double Trouble Live

336719*	MOTLEY CRUE
BLITZ	Theatre Of Pain
330902	WHAM
COLUMBIA	MAKE IT BIG
339416*	MORRIS DAY
WARNER BROS.	Color Of Success
341305*	ROBERT PALMER
MCA	Riptide
338855*	VANDENBERG
ATCO	ALIBI
338418	AL JARREAU
WARNER BROS.	LIVE IN LONDON
336784*	RAY PARKER, JR.
ATCO	SEX AND THE SINGLE MAN
336230*	"WEIRD AL" YANKOVIC
ROCK N' ROLL RECORDS	DARE TO BE STUPID
333617	DAVID SANBORN
WARNER BROS.	STAND UP TO THE HEART
327288	CHICAGO 17
WARNER BROS.	* Chicago 17 is a registered trademark
323915	BILLY IDOL
CHRISTIAN	REBEL YELL
319962	LOVERBOY
COLUMBIA	KEEP IT UP
317149	DAN FOGELBERG
COLUMBIA	GREATEST HITS
320499	THE POLICE
A&M	SYNCHRONICITY
322438	YES
ATCO	90125
334376*	DEBARGE
SCOTT	Rhythm Of The Night
336933*	COCK ROBIN
COLUMBIA	
337709	EXILE HANG ON
EPIC	TO YOUR HEART
338467	WYNTON MARSALIS
COLUMBIA	BLACK CUBES FROM THE UNDERGROUND

289959	STEELY DAN
399956	MCA GREATEST HITS
305359	Bruce Springsteen
395350	COLUMBIA THE RIVER
308049	CREDENCE CLEARWATER
398040	REVELATION—20 GREATEST HITS
314997	STEVE WONDER
394999	MCA HIS GREATEST HITS
324848	PRINCE
394841	WARNER BROS. 1999
331579*	ERIC CLAPTON, JEFF BECK &
391573	JIMMY PAGE—WHITE BOYS BLUES
337865	FRANKIE GOES TO HOLLYWOOD—WELCOME
397869	TO THE PLEASURE DOME
341271	TOM PETTY & THE
391276	HEARTBREAKERS PICK UP THE PLAYSTATION LIVES

331264	BRYAN ADAMS
A&M	RECKLESS
334052	TOM PETTY
COLUMBIA	A THUNDERBOLT SOUTHERN ACCENTS
340398*	SIMPLE MINDS
A&M	Once Upon A Time
341248*	ROBERT PLANT
ES PANCA RECORDS	Little By Little
338715*	THE BOOGIE BOYS
COLUMBIA	CITY LIFE
338376*	JACK WAGNER
EPIC	LIGHTING UP THE NIGHT
336743*	SPYRO GYRA
MCA	ALTERNATING CURRENTS
335802*	BON JOVI
MERCURY	7800° FAHRENHEIT
333294	THE FIRM
DELATTO	
327130	THE BEST OF
MOTOWN	MICHAEL JACKSON
319624	ZZ TOP
WARNER BROS.	ELIMINATOR
318089	MICHAEL JACKSON
EPIC	THRILLER
317099	STEELY DAN
MCA	GOLD
318931	BRYAN ADAMS
A&M	Cuts Like A Knife
320630	QUIET RIOT
PASMA RECORDS	METAL HEALTH
323348	BLACK SABBATH
WARNER BROS.	BORN AGAIN
324475	PRETENDERS
SIRE	Learning To Crawl
327908*	SCANDAL
COLUMBIA	WARRIOR
329508*	SURVIVOR
SCOTT BROTHERS	VITAL SIGNS
330175	CULTURE CLUB
MERCURY	WAKING UP WITH THE HOUSE ON FIRE
334417	ERIC CLAPTON
WARNER BROS. DISC	BEHIND THE SUN
335356*	CHEAP TRICK
COLUMBIA	STAND ON THE EDGE
336313*	FREDDIE JACKSON
CAPITOL	ROCK ME TONIGHT
337246*	DEAD OR ALIVE
WARNER BROS.	YOUTHQUAKE
337527	LAURA BRANIGAN
DELATTO	HOLD ME
338509*	ADAM ANT
EPIC	VIVE LE ROCK
339929*	PREFAB SPROUT—
COLUMBIA	TWO WHEELS GOOD
337485	JOHN WAITE
EMERAMERICA	MASK OF SMILES

334052	TOM PETTY
COLUMBIA	A THUNDERBOLT SOUTHERN ACCENTS
340398*	SIMPLE MINDS
A&M	Once Upon A Time
341248*	ROBERT PLANT
ES PANCA RECORDS	Little By Little
338715*	THE BOOGIE BOYS
COLUMBIA	CITY LIFE
338376*	JACK WAGNER
EPIC	LIGHTING UP THE NIGHT
336743*	SPYRO GYRA
MCA	ALTERNATING CURRENTS
335802*	BON JOVI
MERCURY	7800° FAHRENHEIT
333294	THE FIRM
DELATTO	
327130	THE BEST OF
MOTOWN	MICHAEL JACKSON
319624	ZZ TOP
WARNER BROS.	ELIMINATOR
318089	MICHAEL JACKSON
EPIC	THRILLER
317099	STEELY DAN
MCA	GOLD
318931	BRYAN ADAMS
A&M	Cuts Like A Knife
320630	QUIET RIOT
PASMA RECORDS	METAL HEALTH
323348	BLACK SABBATH
WARNER BROS.	BORN AGAIN
324475	PRETENDERS
SIRE	Learning To Crawl
327908*	SCANDAL
COLUMBIA	WARRIOR
329508*	SURVIVOR
SCOTT BROTHERS	VITAL SIGNS
330175	CULTURE CLUB
MERCURY	WAKING UP WITH THE HOUSE ON FIRE
334417	ERIC CLAPTON
WARNER BROS. DISC	BEHIND THE SUN
335356*	CHEAP TRICK
COLUMBIA	STAND ON THE EDGE
336313*	FREDDIE JACKSON
CAPITOL	ROCK ME TONIGHT
337246*	DEAD OR ALIVE
WARNER BROS.	YOUTHQUAKE
337527	LAURA BRANIGAN
DELATTO	HOLD ME
338509*	ADAM ANT
EPIC	VIVE LE ROCK
339929*	PREFAB SPROUT—
COLUMBIA	TWO WHEELS GOOD
337485	JOHN WAITE
EMERAMERICA	MASK OF SMILES

334391*	WHITNEY HOUSTON
ARISTA	
335646	PAUL YOUNG
COLUMBIA	THE SECRET OF ASSOCIATION
340059*	THE CLASH
EPIC	CUT THE CRAP
340851*	DIVINYLS
CORRIALUS	WHAT A LIFE!
338632*	ANTHOLOGY OF GROVER
DELATTO	WASHINGTON, JR.
338301	GEORGE STRAIT
EPIC	Something Special
337998	WILLIE NELSON
COLUMBIA	HALF NELSON
335885	THE STATLERS
WARNER BROS.	Pardners In Rhyme
323774	KENNY ROGERS
COLUMBIA	20 Greatest Hits
323675	OSZY OSBOURNE
WARNER BROS.	Bark At The Moon
317768	EAGLES GREATEST
ATLANTIC	HITS—VOLUME 2
316992	LIONEL RICHIE
WARNER BROS.	
294843	BEST OF ZZ TOP
318154	DURAN DURAN
CAPITOL	RIO
318550	DEF LEPPARD
WARNER BROS.	PYROMANIA
321307	AIR SUPPLY
ATLANTIC	GREATEST HITS
323261	LIONEL RICHIE
MOTOWN	Can't Slow Down
326302*	TINA TURNER
CAPITOL	PRIVATE DANCER
328625	GLENN FREY
MCA	THE ALLIGHTER
329338	TALKING HEADS
EPIC	Stop Making Sense
330845	PAT BENATAR
CORRIALUS	TROPICO
335224*	TIL TUESDAY
EPIC	VOICES CARRY
335604	MEN AT WORK
COLUMBIA	TWO HEARTS
337139*	THE ROMANTICS
WARNER BROS.	RHYTHM ROMANCE
337311*	Michael McDonald
WARNER BROS.	No Lookin' Back
337675*	SHEILA E.
WARNER BROS.	ROMANCE 1600
339846*	THE BEST OF
COLUMBIA	ELVIS COSTELLO
337659*	UR—THE
WARNER BROS.	UNFORGETTABLE

334391*	WHITNEY HOUSTON
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WARNER BROS.	ROMANCE 1600
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COLUMBIA	ELVIS COSTELLO
337659*	UR—THE
WARNER BROS.	UNFORGETTABLE

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340349*	THE JON BUTCHER AXIS
CAPITOL	ALONG THE AXIS
341222*	Y&T
A&M	Down For The Count
338533*	APRIL WINE
CAPITOL	Walking Through Fire
338095	NEIL YOUNG
SEPTER	OLD WAYS
337956*	BOB DYLAN
COLUMBIA	Empire Burlesque
336198*	DEPECHE MODE
EPIC	Some Great Reward
333278	MICK JAGGER
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323444	MOTLEY CRUE
DELATTO	SHOUT AT THE DEVIL
306225	AEROSMITH'S
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ATLANTIC	Houses Of The Holy
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WARNER BROS.	SMASH HITS
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COLUMBIA	FRONTIERS
321380	Barbra Streisand's
WARNER BROS.	Greatest Hits, Vol. 2
323162	GENESIS
ATLANTIC	
323188*	ORIGINAL SOUNDTRACK
SCOTT BROS.	EDDIE AND THE CRUISERS
328369*	TWISTED SISTER
ATLANTIC	STAY HUNGRY
328435	PURPLE RAIN
WARNER BROS.	PRINCE AND THE NEW POWER GENERATION
330761	DAVID BOWIE
MCA	TONIGHT
335265*	SUPERTRAMP
ATLANTIC	BROTHER WHERE YOU BOUND
337121*	ARETHA FRANKLIN
MCA	Back To The Future
337188*	ARETHA FRANKLIN
WARNER BROS.	WHO'S ZOOMIN' WHO?
337402*	THE MANHATTAN
ATLANTIC	TRANSFER—VOCALESE
337634*	THE MOTELS
CAPITOL	SHOCK
338491*	MAURICE WHITE
COLUMBIA	
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STAGE PASS

by Dan Hedges

After a decade of rock, has Kiss gone on auto-pilot?



ROSS MARINO

Kiss was formed when Wicked Lester split. "We fired the rest of the band because it looked like an unemployment line," is how co-founder Paul Stanley described the incident.

NEW YORK CITY

IT'S ALMOST COSMIC, RIGHT?

Think about it. *Asylum* is Kiss' 20th album in a little over 10 years. Check. And ten was about the age that the oldest members of their '80s following were when Kiss hit the racks back in early '74. Check. Which was nearly a decade (give or take a couple of months) before the band unmasked once and for all, washing off the Kabuki-horrorshow makeup and facing up to the '80s *au naturel*.

"We took off the makeup?" asks Gene Simmons, looking perplexed in New York. He rubs his chin slyly and nods. "Oh. Yeah. I guess we did." Depends on your perspective.

Viewed against the dictates of good taste, traditional or otherwise, we're still pretty much talking a Ringling Brothers circus here. When the '85-86 Kiss strutted down the silver steps of their football field-sized stage at Madison Square Garden like a nightmare outtake from *A Chorus Line*, the 20,000-strong crowd was blinded by more spangles and sequins than you'd ever find on the tackiest Times Square stripper. From Paul Stanley's hirsute pectoral muscles, to Gene Simmons' air-conditioned trousers and flare-shooting axe-shaped bass, to the 20-foot illuminated Kiss logo backdrop, it was clear that some things haven't

changed with the passage of time.

Overkill? You bet. The two New York musicians (along with the long-departed **Ace Frehley** and **Peter Criss**) practically invented the word, turning sonic and visual bombast into a cottage industry that refuses to die, masked or unmasked.

Understandably, the focus of the gig was on *Asylum*, an album that some critics reckon hears Kiss toning down their metallic growl and catering to the more melodic demands of the MTV marketplace. In the case of "Tears Are Falling," that's true—and it was no surprise that of all the songs played onstage at the Garden, "Tears" got the most rabid crowd reaction. On the other hand, "Uh! All Night" leaned full-tilt into the crunge-rock that Kiss have made their stock-in-trade over the years. Light on finesse. Heavy on **Eric Carr's** mammoth kit with its percussion shop's worth of cymbals and three bass drums.

There were the Kiss anthems, of course, like "Rock 'n' Roll All Nite" and "Love Gun," though Simmons' growling lead vocals on "Fits Like a Glove" contrasted sharply with Stanley's bluesier approach, the latter at its strongest during the slow hysterics of "I Still Love You" from *Creatures of the Night*. If Simmons and Stanley have learned anything over the past decade, though, it's that having direct, hand-to-hand contact with your audience helps ensure they'll be standing on line for tickets next time around. At the Garden, the two spent half the show teetering at the lip of the stage, leaning out over the throng to shake hands with anyone who cared to share some skin with them. Bras and panties flew. Stagerunners jumped up from the audience and charged across to hug the band members so often that, at one point, a confused roadie nearly tackled guitarist **Bruce Kulick**, thinking he was just another fan.

Problem was, the overall production had a disjointed sloppiness, a "we can do this with both hands tied behind our backs" attitude that worked against it in the end—like the carnival free-for-all that got so out of hand on **Van Halen's** last trek. Without the makeup and Gothic stage sets of old, Simmons' now-obligatory fire eating bit pretty much fell flat. Stanley spent as much time spewing out his extended jazzbo raps about girls, mammaries and hotel

Aside from his duties as Kiss's bassist, Gene likes to produce others. He recently completed work on Keel's 'The Final Frontier.'



rooms as he did playing guitar. Then too, the lengthy solos from both him and Kulick often seemed half-assed, not particularly well thought-out. Only Eric Carr's solo spot, using both conventional and Simmons drums, showed anything that hasn't already been heard a thousand times, by a thousand bands, on a thousand other stages.

At encore time, the band kept it contemporary, opting not for some cobwebby blast from the past that the current Kiss Army wouldn't remember, but for the comparatively recent "Heaven's on Fire" (from *Animalize*)

and "Lick It Up." In between, however, they continued their tradition of doing at least one off-the-cuff cover version, busting loose with **the Who's** "Won't Get Fooled Again." Ironically, it was the high point of the show. Tight. Controlled. Bombastic and... well... *committed*—something Kiss' treatment of their own material lacked.

Still, the current crop of Kiss fanatics seemed to lick it up. Maybe it was just a disjointed night. After all these years, though, there's the suspicion that the band are pushing their luck, if not simply going through the motions—a condition that Gene Simmons claims

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ANASTASIA PANTSIOS/KALEYDISCOPE

Guitarist Bruce Kulick has been known to shy away from publicity. "I prefer to let my fingers do the talking," he states.

was cured three years ago when they did away with the greasepaint.

"You really have to work at keeping up with your fans, with what's new," he admits. "That doesn't mean you have to start wearing fashion-conscious outfits and start playing synthesizers, but metal *is* progressing. And unless you progress with it, you wind up dated."

In the same breath, however, the bassist seems mindful that the end *is* coming, that his days as tongue-wagging rock star are drawing to a close, which is why he's looking toward acting as his salvation "after all my teeth and hair have fallen out. It's not very appealing to see somebody 50 years old playing a guitar onstage. At least it isn't for me though there are exceptions. **Bill Wyman** is almost 50, and I'd go to see him."

Once you get past a certain age, Simmons concedes, "it's not very conducive to the rock lifestyle. For one thing, you physically can't run around onstage anymore. And what you sing about on that stage not only has to be relevant to the fans, but to you. Right now, I think Kiss are still relevant to both the people in the band and to the people who come to see us." He shrugs, for the moment still the contented man. "As long as that's the case, we'll be around."

SONG LYRICS



John Illsley (l.) and Mark Knopfler of Dire Straits. 'Brothers in Arms' is their first LP to go to #1.

Dire Straits/"Ride Across the River"

I'm a soldier of freedom in the army of man. / We are the chosen, we're the partisan. / The cause it is noble and the cause it is just. / We are ready to pay with our lives if we must.

Gonna ride across the river deep and wide. / Ride across the river to the other side.

I'm a soldier of fortune, I'm a dog of war / and we don't give a damn who the killing is for. / It's the same old story with a different name. / Death or glory, it's the killing game.

Gonna ride across the river deep and wide. / Ride across the river to the other side.

Nothing gonna stop them as the day follows the night. / Right becomes wrong, the left becomes the right. / And they sing as they march with their

flags unfurled. / Today in the mountains, / tomorrow the world.

Gonna ride across the river deep and wide. / Ride across the river to the other side.

From *Brothers in Arms* by Dire Straits (Warner Bros.) Music and lyrics by Mark Knopfler. Copyright©1985 Chariscourt Ltd. Administered by Almo Music Corp. (ASCAP). All rights reserved. Used by permission. International copyright secured.

FAST FACTS

Personal — Before the release of *Brothers in Arms*, Mark Knopfler produced *Infidels* for Bob Dylan and *Knife* for Aztec Camera. He wrote and performed the soundtrack music for two recent films, *Cal* and *Comfort and Joy*, and turned down more offers than he has guitar licks.



Ben Orr, David Robinson and Ric Ocasek (l.-r.) of the Cars. (Not shown: Elliot Easton and Greg Hawkes.)

The Cars/"I'm Not the One"

I'm not the one / that you'll be shooting for. / I'm not the one / who's coming back for more. / You know why. / We've been through this too many times. / You know why. / It's never clear, it's pantomime.

Going round and round, / 'cause you can't get on your feet. / Going round and round, / still taking all the heat. / Going round and round, / never touching down. / I'm not the one / whose memory you still keep. / I'm not the one / who's talking in your sleep. / You know why. / I don't have to tell you twice. / You know why. / I knew you when you weren't so nice.

Going round and round, / 'cause you can't get on your feet. / Going round and round, still taking all the heat. / Going round and round, never touching down.

I'm not the one / that you'll be breaking in. / I'm not the one / that could be taken in. / You know why. / I tried and tried to crack the shell. / You know why. / When you fake, it's hard to tell.

Going round and round, / 'cause you can't get on your feet. / Going round and round, / still taking all the heat. / Going round and round, / 'cause you can't get on your feet. / Going round and round, / still taking all the heat.

From *The Cars Greatest Hits* by the Cars (Elektra). Music and lyrics by Ric Ocasek. Copyright©1981, 1982 Ric Ocasek. All rights administered worldwide by Lido Music, Inc. Lyrics used by permission. All rights reserved.

Charlie Sexton/"Beat's So Lonely"

The beat's so lonely. / I'll bet it's lonely at the top. / She hesitates / but the best will never stop. / Wanting him only, / but the people never see / her heart burning. / That's the secret that she keeps. / C'mon, baby. / You know there's something missing. / You don't find nothin'. / There's no coincidences / as you're looking in these eyes. / Then you will see, / things will happen, / but only if they're meant to be. / The beat's so lonely. / I'll bet it's lonely at the top, / at the top.

Chorus:

The beat's so lonely if you let it be that way. / She can't tell the difference anyway. / She thinks, "hold me" but she's scared to say. / She'd pay dearly for the answers of her days.

Beat's so lonely / as she waits so patiently. / Her heart's yearning, / how she's learning to see. / He's not hurtin', / but he wouldn't mind to be. / Still she sees him so interestingly. / C'mon baby, / you know there's something missing. / You don't find nothing. / No more coincidences. / Be

ready, baby, before you give up all you got. / You gotta come closer. / You got to give it one more shot. / 'Cause the beat's so lonely. / You know it's lonely at the top.

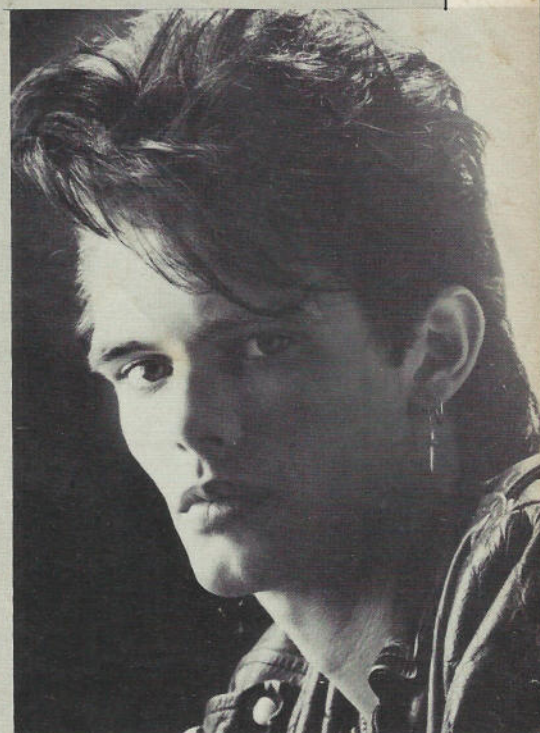
Repeat Chorus twice

C'mon, baby. / You know there's something missing. / You don't find nothin'. / No more coincidences. / Be ready, baby, before you give up all you got. / You gotta come closer. / You got to give it one more shot. / 'Cause the beat's so lonely. / You know it's lonely at the top. / So lonely, / so lonely at the top. / She's lonely, / but the people never stop. / So lonely, / so lonely at the top. / Beat's so lonely never stops.

From *Pictures for Pleasure* by Charlie Sexton (MCA). Music and lyrics by Keith Forsey. Copyright©1985 by Unicity Music, Inc. and Sextunes Music/Swindle Music (ASCAP). Rights of Sextunes Music and Unicity Music, Inc. administered by MCA Music Inc. All rights reserved. Used by permission.

FAST FACTS

Born—August 11, 1968; San Antonio, Texas. **Recent LPs**—*Pictures for Pleasure*, 1985 (MCA).



Charlie Sexton had his first gig at age 11; by the time he was 13 he was playing lead guitar for Joe Ely.

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Ratt-tails from the road



*Steve and Warren, like the rest of Ratt,
register at hotels under false names to
prevent invasion of their privacy.*





pleasures. "I'd rather spend my money on something nice, not throw it away at the tables."

Back on the mainland, the tour has continued full-throttle. Both Miami, Florida, and the oil-rich cities of Dallas and Fort Worth, Texas, have opened wide their gates to the frolicking fivesome.

"Miami and Texas are kind of like Sodom and Gomorrah," Blotzer points out. "There's a lot of great young people spending a lot of money in both these places."

"Texas is great," confirms Crosby, sounding as if he's ready to be fitted for spurs and a saddle. "Mexican food and wild, wild women. Everything here is hot," he insists, "and I love it like that."

Food and fun may keep Bobby and Robbin from being dull boys, but the show's the thing after all. And in reality, for Ratt, things don't always roll as smoothly as Bobby's run at blackjack.

"Miami and Texas are kind of like Sodom and Gomorrah." — Bobby Blotzer of Ratt

"We've certainly had our share of gremlins," admits Crosby. "But this tour hasn't been as bad as usual." While his massive stacks of amplifiers have survived the rigors of his rowdy stage performance style (knock on wood), some fatalities have occurred among the ranks of Robbin's Jackson guitars.

"I recently destroyed the headstock [the end of the guitar neck where the tuning pegs anchor the strings] of a black Flying V," Crosby admits. "But that's what happens when you throw your guitars into the air."

His other stage-related problems have included the usual battles with out-of-tune guitars, as well as malfunctions in the small wireless transmitter system that sends the musical signals from the instrument to the amplifier. "The absolute worst," Crosby states, "is when you're standing in front of 15,000 people and there's nothing coming out of your stack. It's a nightmare."

The ultimate calamity for Blotzer occurred on his birthday, on the evening Ratt was performing before a full house in Richmond, Virginia. "Tommy Lee and Nikki Sixx of Motley Crue



Robbin Crosby and Stephen have been members of Ratt since the days when Percy was a record store clerk in Marina del Rey. Jake E. Lee was original lead guitarist.



Bobby Blotzer is the Compleat Ratt Extrovert: An inveterate gambler, Blotzer won \$3,500 at blackjack in San Juan; he also likes skiing and driving.

ROSS MARINO

MARK WEISS

*Despite their talent, Percy and Warren
saw a slew of record labels pass on Ratt
before Atlantic signed them.*



flew down from Toronto, or someplace, to see the show and party with us," recalls the Blotz.

"While we're showing off for those clowns, some stooge in the audience throws a Heineken bottle that *nails* me in the head. It breaks on my head," the durable drummer continues, "and a three-inch lump starts forming. That was a night I won't forget for a long time."

Although things may be out of control at times during live performances, the band feels confident that time spent in the studio won't involve such trials and tribulations.

"We're in 100 percent control of what's going on in the studio, whether it's an LP or a video," states Robbin, alluding to Ratt's policy of total preparation before each recording project.

Asked if the perfectionism dictated by frontman Stephen Pearcy and producer Beau Hill ever becomes exasperating, Crosby denies any dissension whatsoever. "We never do anything we don't want to do. But just like everything else," he adds, "it's the usual 'hurry up and wait.'"

Comparing life in the studio to playing on the road, Blotzer indicates the limits imposed by the more sterile, electronic environment: "You really can't go crazy like you can when you're playing live, sitting there in the studio with the headphones on. But we're learning to get a little looser while recording," he says, "and a lot more aggressive. We're trying to get that live feeling now when we play in the studio."

One of the pleasures of studio work for both Bobby and Robbin is the chance to work closely with Ratt producer Beau Hill. "Of all the producers I've met so far, he's far and away the best," says Blotzer. "Working with Beau is really cool. He comes up with some really good rhythm patterns." Notes Crosby: "He's great at knowing what's going to work, and what isn't."

On the next LP, which should be getting underway by June, Robbin says we can expect to hear a lot more from lead guitarist Warren DeMartini. "He's really coming into his own now and expanding as a songwriter. It's helping us to show the different sides of the group." Crosby feels that when everyone in Ratt dips his paws into the mix, "More characteristics of the band are reflected. And with songs like 'Closer to My Heart,' it shows that we're not completely out of touch with melody."

These different characteristics may be derived from influences as diverse as the Rolling Stones, Stevie Ray



GEORGE DESOTA/CIRCUS

Juan Croucier is bassist and songwriter for Ratt, and plays guitar, too, on the demos he makes with a 4-track portastudio he takes along on tour.

Vaughan and James Bond. "Basically, we're just a bunch of big kids," confesses "Napoleon Solo" Crosby. "We mix a lot of fantasy in with reality, and

"The audience was out of its mind, setting off fireworks right in the aisles. This one guy actually lit a blowtorch."—Ratt's Bobby Blotzer

sometimes it becomes total fantasy."

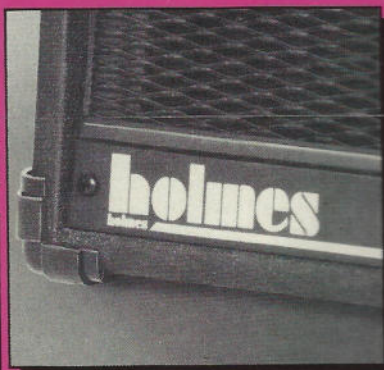
The fantasy continues for Bobby, even when he is away from Ratt. "I can't get serious," he claims. "I'm the hobby king around here. I just love

every sport and hobby around, from golf and tennis to bowling, pool, and pinball. When I get my time off," swears the Blotz, "I'm going to buy a jeep, drive up to Lake Tahoe, and indulge in some serious off-the-road driving and skiing. And out in Tahoe," he adds gleefully, "they have ca-SEE-nos!"

Even if Bobby 'Mr. Lucky' Blotzer blows his fortune on the tables at Tahoe, he'll have a good chance to rebuild it in due time. The band is making a return visit to the Land of the Rising Sun, where Ratt's popularity has been compared to early Beatlemania. After a brief Japanese tour, it's back into the hands of Beau Hill to create some more platinum magic with the follow-up to *Invasion of Your Privacy*.

"We just keep on doing what we do best, and it's only going to get better," says Crosby. "Good old Ratt & Roll." ●

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The gig's not up for AC/DC

by Steve Gett

When AC/DC embarked on the North American leg of a world tour in support of the *Fly on the Wall* LP last fall, several other "major" hard rock acts were finding it tough to pack concert arenas to capacity. The five members of AC/DC, however, hit the road and enjoyed a series of sellout dates from coast to coast.

Take, for example, their October 25 show at the McNichols Arena in Denver, where nearly 14,000 fans shelled out more than \$206,000 to witness guitarist Angus Young and the band unleash a selection of gut-wrenching tunes from their latest Atlantic album, together with solid gold stage favorites such as "Let There Be Rock," "Whole Lotta Rosie" and "For Those About to Rock".

Dismissing any cynical observations that AC/DC might just be Big In Colorado, Angus and his guitar-chording brother Malcolm, bassist Cliff Williams, drummer Simon Wright and vocalist Brian Johnson spent the second week of November playing concerts in Atlanta, Nashville and Knoxville, where they performed in front of 36,921 people and grossed some \$478,000 at the box offices. That total of almost half a million dollars in ticket sales alone for just three shows irrefutably proves that AC/DC is not—as some self-styled music business experts have suggested—a group on its last legs.

One can only conclude that the fans keep coming back because they know just what they're going to get for their money. Buy a ticket to an AC/DC show, and an evening of straight-ahead, no-nonsense rock & roll, highlighted by an abundance of electrifying six-string workouts from Angus Young, is guaranteed.

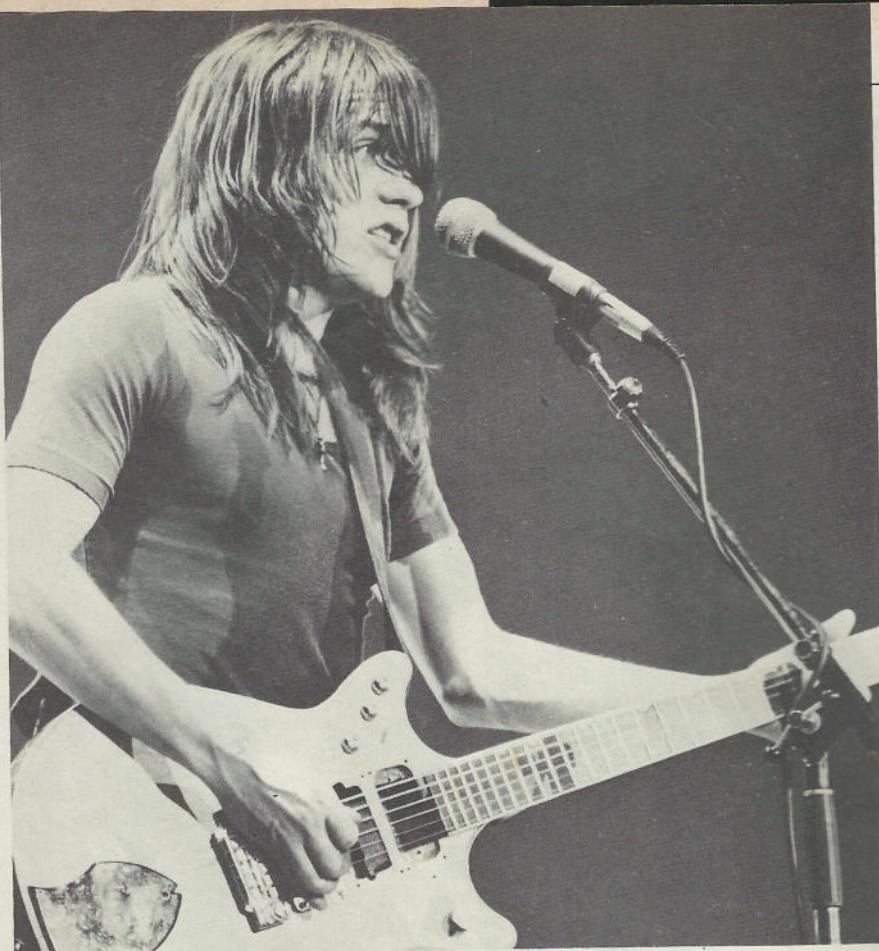
After one of the late-fall U.S. dates, Angus told *Circus Magazine* senior

Brian and Angus' aggressive stage style belies their contrasting personalities: offstage, Young is shy, Brian more social.



EBET ROBERTS





NEIL ZLOZOWER

Malcolm is AC/DC's studio expert, says Angus. He worked late nights getting 'Back in Black's' sound the way he wanted it.

away from the press, thus avoiding an avalanche of questions regarding Scott's death and the future of the band, AC/DC quietly went about business, recruiting singer Brian Johnson, who had gained minor notoriety in the early '70's with the British group Geordie, to fill the vacant spot.

Johnson soon found himself traveling with his new musical comrades to the Compass Point recording studios in the Bahamas. Sessions for the band's next LP were completed in less than two months. As Johnson recalls, "We didn't like the Bahamas and we just wanted to get out as fast as we could. Everybody was working dead hard to get out, and it was great because the songs and the whole feeling of the album was pure excitement."

Released in the summer of 1980, *Back in Black* not only marked Brian Johnson's debut appearance on an AC/DC album, but it also became the band's most successful record. Coinciding with its emergence, the boys returned to North American concert halls. *Back in Black* went on to become one of the year's top-selling albums in the United States. The demand for AC/DC product was such that the 1976 LP, *Dirty Deeds Done Dirt Cheap*, which featured Bon Scott and had never been released in North America, was issued

in 1981, providing the group with another platinum Top 10 album.

Upon completion of a global tour in support of *Back in Black*, AC/DC took a brief break before commencing work on a new studio record in Paris. However, the recording sessions took a good deal longer than those for the previous album. Explains Brian Johnson: "We went to Pathé-Marconi in Paris, which must be a good studio because a lot of bands use it, but it wasn't right for us.

"I still maintain that the kids who come to an AC/DC show are as tired as we are when the gig's over."—Johnson

"We went in thinking it was O.K., but when we tried to get that live sound we need on an album, it just didn't happen. After a couple of weeks, the producer ['Mutt' Lange] said, 'This is hard work, and we're missing the whole point.' So we brought in a mobile studio from England, which meant we had to start all over again. That's why it took a lot longer than it should have."

The protracted studio time did little to affect the group's ever-increasing

popularity. *For Those About To Rock, We Salute You* finally emerged towards the end of 1981 and became AC/DC's first #1 LP in the United States.

There must have been an incredible amount of pressure on Johnson to follow in Bon Scott's footsteps and he admitted: "Yes, there's no way I could ever deny that. But it's worked smashingly. I'm sure there are still heaps of people in whose eyes I've got to bring myself up to the standard they expect. But all I can say is that I'm working as hard as I can. It's not easy taking his place. Sometimes I might be singing an old song, and I might stop and ask myself, 'Am I taking this too far? Am I singing it too hard?' or 'Should I sing it as soft as this?' or 'What would Bon have done?'"

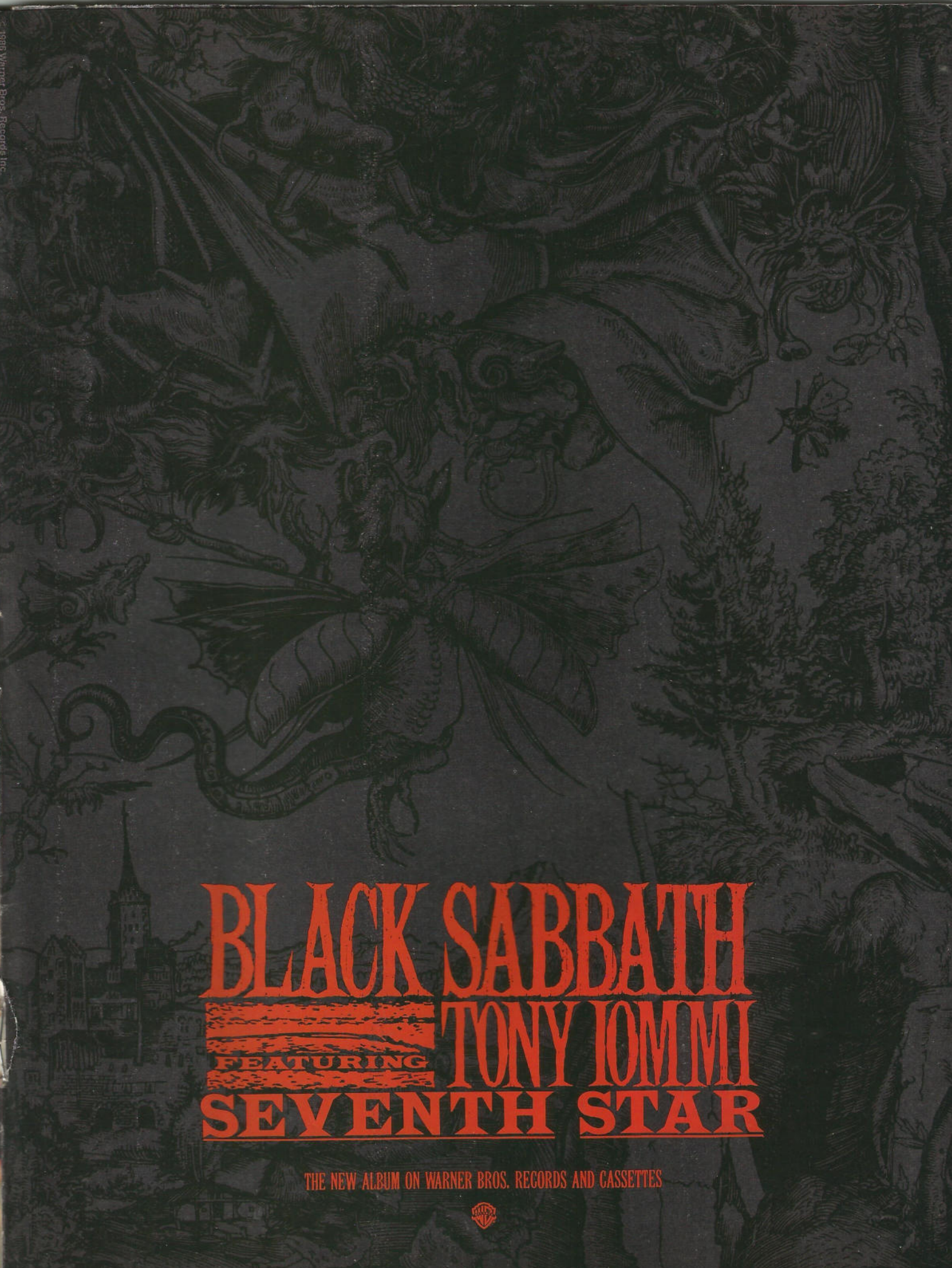
It has been reported that by 1982 AC/DC had sold in excess of \$75 million worth of albums in the United States alone. Since that time, however, AC/DC has failed to hit multiplatinum sales with 1983's *Flick of the Switch* and the current *Fly on the Wall* albums. Consequently, cynics have constantly been predicting the group's demise. One must observe, however, that AC/DC is a legitimate international superstar recording act and, while *Fly on the Wall* may have reached only gold status for sales over 500,000 in the U.S., the band—which now includes Simon Wright on drums—continues to rack up impressive numbers around the world.

Discussing the longevity of AC/DC, Angus Young declares: "Well, I really believe that we'll keep it going as long as we can keep it exciting, regardless of whether anybody's buying the records. I still like it and I'm happy."

At press time, the *Fly on the Wall* tour was scheduled to run through the end of this month with an extensive European leg and, consequently, it shouldn't be long before AC/DC returns to the recording studios. Plans for a movie soundtrack (Stephen King is directing from his own script) have been announced although one would imagine that a new band album will be AC/DC's most important project.

"I love recording," states Angus. "A lot of people think it's a bind, but I find it gives you the chance to create, and I love doing new things. We've always got a lot of new material on our hands."

"What we usually do is get together and decide on the approach we want. We keep everything: jams, rehearsals and stuff we do on our own. The only trouble is that when we're due to go into the studio, we suddenly come up with loads of new stuff and want to use that...so we never run short."



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Dio finds gold at the Rainbow's end

by Paul Gallotta

It took Don Dokken seven years. Jay Jay French racked up a total of eleven years. For Rudolf Schenker, it was the summation of an astounding 17 years of hard work before the band he called Scorpions finally struck gold. But Ronnie James Dio has gone him one better. In a career that's had more highs and lows than the combined brotherhood of L.A. metal musicians on a Friday night, it took Dio an unprecedented 18 years from his first band, a cover outfit called the Vegas Kings, to his first gold album as vocalist for Ritchie Blackmore's Rainbow.

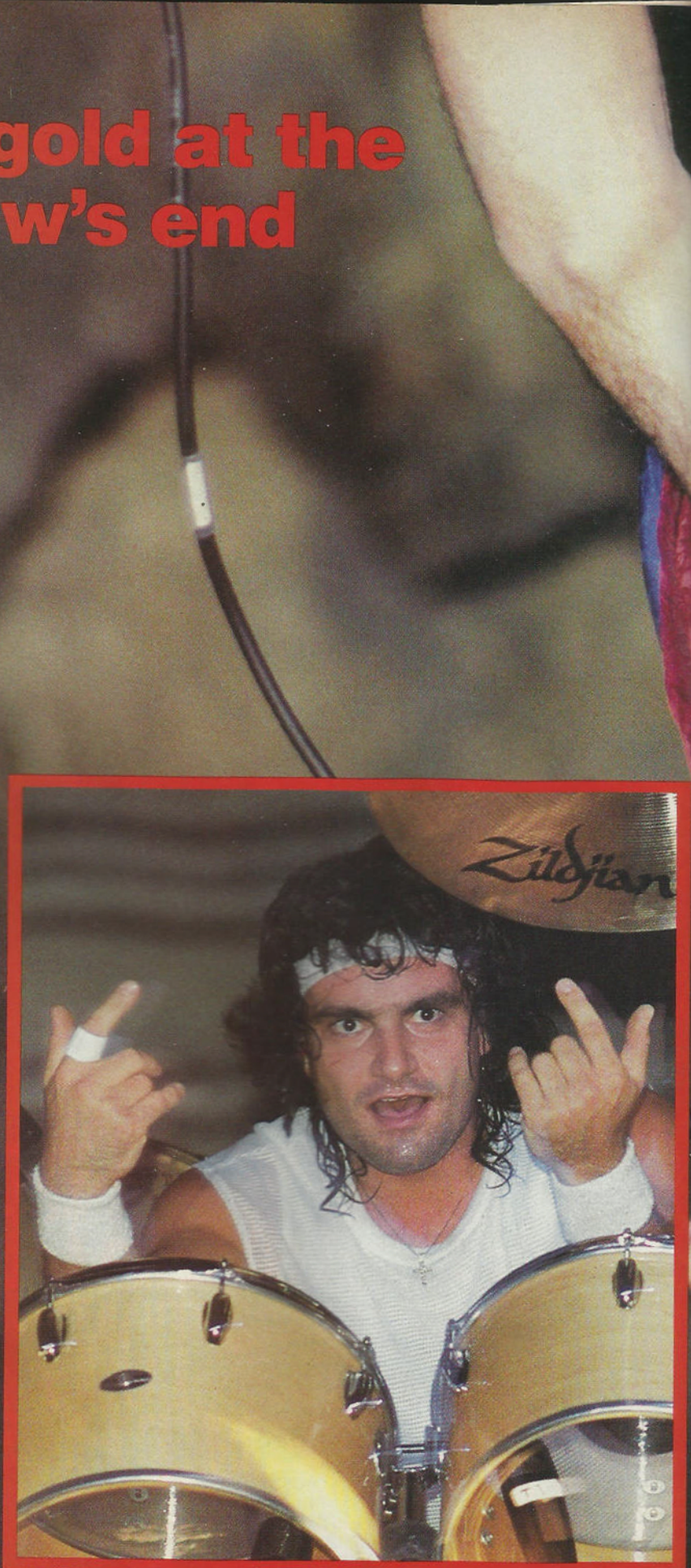
It's taken him some 29 years to reach his current pinnacle, but the success of Dio the band has been worth the wait. Ronnie's guttural tenor may have powered every album it was featured on since 1975 to gold and beyond, but even his detractors can no longer give credit for Dio's success to either Blackmore or Black Sabbath. Dio's accomplishments owe more to the experiences he has accrued than to his association with any one band.

In 1957, Ronnie Padavona teamed up with several high school friends to form the Vegas Kings. "At that time," recalls the singer, "you didn't have these monsters of rock & roll to learn from. So for us, we just concentrated on music that we thought was fun to play."

Ronnie soon switched from the bass to vocals and changed his name to Dio. At roughly the same time, the Vegas Kings became Ronnie and the Red Caps, who in short order became Ronnie Dio and the Prophets.

"It wasn't significant back then," he admits. "I was still searching." The Prophets released seven singles between 1961 and '67, but Dio soon became weary of recording other people's material. He and guitarist Nick Pantas left to form the Electric Elves, who became the Elves. Doug Thaler (now Motley Crue's co-manager) played keyboards and some guitar

Dio and drummer Vinny Appice (inset) left Black Sabbath over a dispute in the mixing of the 'Live Evil' album in 1983.





with the outfit for six years. In 1972, the group (which at this point had simplified its name to Elf) was signed to Epic Records and released their self-titled debut LP, which was produced by Ian Paice and Roger Glover.

"After we did *Elf* we toured maybe eight times with Purple," reflects the shouter. "During the course of those tours I became good friends with Ritchie Blackmore. When he quit the band and decided to do a record, he took on Elf as his band [with the exception of guitarist Steve Edwards]." But Elf's style (which Dio described as "honky tonk rock") proved incompatible with Blackmore; before they could tour, bassist Craig Gruber quit, followed by keyboardist Mickey Lee Soule and drummer Gary Driscoll. Even before he had set foot on stage with Rainbow, Dio had begun to have second thoughts.

"There were never any physical threats, but they weren't necessary. Every day you'd be wondering who was still in the band. Without a program, you couldn't keep track."

Campbell (l.) was the last to join the band. "After watching Vivian for ten minutes, I knew we had our band," says Dio.

The tempo was set; Jimmy Bain, who had replaced Gruber, was soon out in favor of ex-Uriah Heep bassist Mark Clarke, who was soon replaced by Bob Daisley, who in turn got bounced in favor of Roger Glover (who had actually been fired from Purple by Blackmore). And the situation behind the keyboards wasn't any better. By January of 1979, Dio had become tired of

"Of course, you do get discouraged when you see people giving you the finger from the first row." —Dio

playing musical mike stands and wanted out.

"It had reached the point where I was no longer happy there," he says. "The final straw was the pressure to come up with more commercial material. I refused to write songs that said 'Baby, baby, baby I love you.' Rainbow

became the band that I didn't want to be in. That's not to put down Joe Lynn Turner or anything, but they became a Foreigner replica. And look what's happened since, Blackmore had to go back to Purple."

The next six months were spent in limbo. By his own admission, Dio had become disenchanted with the music industry as represented by "the whole silly arena that Rainbow had become." While contemplating a solo project, he met Black Sabbath's Tony Iommi.

"He wanted to do something—not as Sabbath—and we had hit it off pretty well," recalls the itinerant vocalist. "The two of us sat down and wrote 'Children of the Sea,' and things looked really well for us. We needed a rhythm section, which turned out to be Geezer Butler and Bill Ward. And we became Black Sabbath again."

Dio's first gig replacing original Sabbath vocalist Ozzy Osbourne was in Germany, shortly after the release of *Heaven and Hell*. He recalls peering out into the audience to see an ocean of fans waving "Ozzy Rules" banners.

"I wasn't very concerned with the fans' reaction," Ronnie recalls. "I was confident in myself as a singer. Of course, you do get discouraged when you see people giving you the finger from the first row, but I was more concerned with my shirt. That night, I was wearing this shirt with these sleeves that went down practically to my ankles, and all I could think of was that I was going to get tangled in them and fall."

Over the next three and a half years, Dio eventually overcame both his sleeves and Ozzy's ghost; the Sabbath phoenix flew with three consecutive gold albums after the final four discs with Ozzy had failed to do so. But during the mixing of the *Live Evil* album, a row erupted between Iommi and Butler on one side and Dio and drummer Vinny Appice on the other. The veteran guitarist accused Dio of sneaking into the studio and turning up the mixes on his vocals, as well as taking advantage of Sabbath's name. Dio counter-charged that Sabbath didn't genuinely care about its fans. By January of 1983, Dio left to undertake the solo project that was curtailed when he joined the band.

"For some stupid reason, Sabbath fired Vinny," he recalls. "He's one of the best drummers in the business, so I wanted him to join with me. But I want to specify, I didn't ask him to leave, they did."

Ronnie also tapped former Rainbow bassist Jimmy Bain. The search for a guitarist led him to Ratt's Jake E.



"Rainbow became the band that I didn't want to be in."—Dio

Lee, but their styles clashed. Then Bain suggested a 21-year-old guitarist from Belfast, Northern Ireland.

"After watching Vivian [Campbell] for ten minutes, I knew we had our band. We all had compatible styles and no personality conflicts. We were an honest band."

Brooklyn-born Claude Schnell joined as auxiliary keyboardist just before the recording of *Holy Diver* (Warner Bros.), thus completing the lineup. (He's now considered a full band-member.) The medieval influences that had been tempered by previous members of the group had been moved to the fore. The singer explains, "Those influences come from the fact that I'm such a voracious reader—particularly of science fiction and fantasy. What were dragons then can be nuclear bombs now. If you can escape for a while and clear your head, you can always go back and fight your demons. These lyrics are just my way

of reminding people that life isn't all that bad if you use your imagination."

And Dio certainly does, onstage and at home. While a man's home may be his castle, Dio has taken that adage to an extreme. His Southern California roost features stained glass windows, a turret, a small army of wizard and dragon statues, and floors and walls which are over 200 years old, imported from England and France. And his fascination with the fantastic doesn't stop there. His tours have featured castles, dragons, pyramids, sphinxes, knights, lasers and just about everything that an overactive imagination can come up with, short of a denim and

leather re-enactment of the Battle of Hastings.

But what does one do with a fire-breathing dragon and an operating drawbridge after the touring season winds down? Dio, the eternal pragmatist, thinks he has the answer. Among his future projects, which include a full-length animated movie, is the possibility of constructing a rock & roll version of Disneyland.

Mickey Mouse in leather? Donald Duck hurling raw meat at the tourists from the top of Snow White's castle? What would the concession stands sell? Don't bother asking Ronnie. Just use your imagination.



Dio once sang two songs on a Christian album called 'Seeds of Change', recorded by ex-Kansas guitarist Kerry Livgren.

ANASTASIA PANTSIOS
Photo © P.G. Brunelli



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W.A.S.P. carry controversy to the next stage

by Moira McCormick



Randy Piper and Chris Holmes' axe antics have helped make W.A.S.P.'s shows infamous. Chris has also gained notoriety with some police departments.

As W.A.S.P. head into the second leg of their current tour, terrorizing middle-class America as they bring their second Capitol album *The Last Command* to life, folk hero and noted raconteur Blackie Lawless is undoubtedly gathering bushels of new material from which to spin his fascinating, if somewhat far-fetched, yarns.

Last year's domestic and world tours inspired enough anecdotes for a book. "We went to every major continent," Lawless recalls proudly. Australia got to see these scourges of American rock for the first time; the Soviet Union

unfortunately, did not. Bloodthirsty Japanese metal fans received W.A.S.P. like heroes, as did much of South America. However, Lawless and company passed on the pressure-cooker areas of Nicaragua and El Salvador; as Blackie says, "Kids there don't have money to buy records—they're buying bullets!"

The hazards of touring foreign countries are obvious, language barriers being one of the major difficulties. But Blackie found that even in Britain, where the mother tongue is the same as our own, what comes out of people's mouths doesn't always have quite the

effect they intend. "In the north of England, they're still in a post-punk phase," Lawless describes, "and if they like you, they spit on you. While we were doing a show there, I was singing a slow song, 'Sleeping in the Fire.' My mouth flew open at one point, and this kid spit a big loogie right in it. I wanted to barf right on stage. I swear if I could've found the little [bastard], I would've killed him."

As with touring bands since the dawn of rock & roll, the road also serves as an endless font of songwriting inspiration. "Blind in Texas," from the new album, was written after one lost weekend in the Lone Star State on W.A.S.P.'s last U.S. jaunt. As Blackie recounts, "Believe it or not, I was so drunk I was dancing in public. The dance floor was a platform about ten feet off the ground, and when I fell off I screwed up my foot. I had to keep playing, so I bandaged my foot every night."

"Anyone who saw the shows in Texas," he laughs, "after we left Iron Maiden, and saw me hobbling around the stage, will realize what was going on when they read this."

Even as they sing of the glories of dissipation, Blackie and crew (along with many of their contemporaries) are leavening their good-times-roll message with a dose of social responsibility. "DON'T DRIVE DRUNK OR BLIND," reads the small print at the bottom of *The Last Command*'s inner sleeve, "in Texas or anywhere else." That same slogan can also be purchased on a W.A.S.P. bumper sticker for a buck and a half through the band's fan club.

Indeed, one of Chris Holmes' drink-sodden exploits on tour is related by Lawless, not as a harmless rock & roll fraternity stunt, but as a cautionary tale against the dangers of overindulgence.

Holmes was arrested in New Orleans two days after Mardi Gras on charges of being drunk in public—no mean feat in a town whose open-air

Riley, Holmes, Lawless and Piper: 13-foot voodoo-like replicas of their heads adorn W.A.S.P.'s current stages.





Randy Piper and the rest of W.A.S.P. have been banned by officials from performing in San Antonio, Texas, according to Blackie.

walk-up bars on every street corner practically encourage such behavior.

Blackie and Chris were having lunch in the picturesque French Quarter when they ran into some of W.A.S.P.'s road crew in a Bourbon Street bar. After a few hours of pleasant carousing, Lawless cut himself off around 4:30, as he tells it, and encouraged Holmes to do the same. Holmes declined.

"I said, 'Let me tell you something. Two days after Mardi Gras, these cops are just like exposed nerve endings. You stay here, and I promise you, you're going to jail tonight.'"

Blackie returned to the hotel sans Chris, and was walking out once again about 9 p.m. for a bite of dinner when the hotel operator's voice rang out across the lobby, "Oh, Mr. Lawless! Telephone!"

"Sure enough, it's him," Blackie recounts grimly. "He's so incoherent he can hardly speak. So a cop gets on the line and says, 'This guy's in pretty bad shape, but somebody's gotta come bail him out, 'cause we've got no holding tank in the city of New Orleans. If you don't get him out by 7 a.m., we're transferring him to the State Penitentiary.' And the way he looked, they would've dined on him."

Some \$1,000 later Holmes was bailed out; he lost his new customized

Harley-Davidson jacket in the process. "That was a very expensive bottle he had to drink there," Blackie remarks.

Far from patting his comrade on the back for his wasted-rock-star antics, Lawless says, "I wouldn't speak to him for three days after it happened. When the subject finally got brought up, we were on the bus going to the show, and I said, 'You know what your problem is? You ask for a drink, the man sets down a bottle of vodka in front of you, and you think the label says, 'Vodka.' But to you it says, 'Grief.' Every time you pour one, that's what you're gonna get.'"

The maniacal axe-man seems to have taken the hint, says Lawless, because "he's been pretty cool ever since"—save for a recent incident in which "he got arrested for allegedly breaking up a fight in front of his house. Now his roadie tells me it was because he was running around in his front yard with no pants on. And I'm inclined to believe the roadie before I am him."

As for the experienced and well-traveled Blackie himself, the excesses of the rock & roll lifestyle won't take their toll on him until he's good and ready. "I look at it like this—I've been doing this long enough that I know where the edge is. If you don't, you're doomed to go off, but I'm not, because I

know when to stop."

However, he chuckles, "Twenty years from now, I'm gonna be like the Jabba the Hut of rock & roll—I'm gonna be fat and [putting on a bloated, slovenly Jabbaesque roar] I'll say, 'More drink! More chicks! More drugs! More sex!'"

"Rock & roll," Lawless adds sagely, "is like the ocean. You can have a great time in it, but you must respect it, because if you don't, it *will* take your life."

The boys may be advocating a more responsible approach nowadays, but that doesn't mean W.A.S.P.'s gone soft on us, Lawless insists. Their previous psychodramatic stage trappings—raw meat, blood-filled skull, woman stretched on rack—are long gone, but replaced by even more bizarre apparatus. "When people found out we have an all-new show, it was like they were afraid of the word 'change,'" Blackie gripes. "They're afraid you're going to freak out and be the Mahavishnu Orchestra or something."

Not a chance of that, the bassist assures—one new prop, a spark-shooting codpiece, is already notorious ("I have to flame-retard my crotch every time I go on," he leers). Blackie's loaded the show with other spectacular effects, including a triple projected image of himself and 13-foot replicas of the skewered heads of the four group members which were originally pictured on *The Last Command's* inner sleeve. "It's pretty wild, almost Haitian-voodoo-oriented," Blackie muses.

As to why the W.A.S.P. men would want to portray themselves as decapitated trophies, Blackie says with a wicked laugh, "We had a girl on a rack last time, so we do something to ourselves this time—we don't play no favorites."

Lawless doesn't think that the glut of publicity that's surrounded W.A.S.P. since the Parents Music Resource Center (P.M.R.C.) held up their banned single, "Animal (F**k Like a Beast)", as a symbol of all that's rotten about rock & roll, will have much of an effect on the size of the concert audiences this time out. But he is concerned—and angry—that the P.M.R.C.'s witch-hunt tactics are spilling over in other areas; for instance, the officials of San Antonio, Texas, long one of the country's most fanatical metal markets, have banned their appearances, he said. "And memos have been sent to us,

"I've had the nickname Blackie since I was 13, which I adopted from Jesse James," says Western movie fan Lawless.

ROSS MARINO



Thanks to the efforts of the rock censorship lobby, *The Last Command* bears a sticker proclaiming, "Lyrics May Be Considered Offensive By Some Audiences," which Blackie claims "doesn't bother me. I don't give a shit one way or the other. You can't tell me that a fan who's 15, 16 years old, who goes and buys a W.A.S.P. record, doesn't know what he's getting. You don't need a flashing sign with garlic

And for everyone's edification, W.A.S.P. printed lyrics on the inner sleeve. "When the P.M.R.C. thing came down," Lawless relates, "we decided to print the lyrics on the inside in big black and white. That way, they won't have to listen to each song ten times to figure out the lyrics—we'll



JOB LEAF

Right now, it's road business as usual for W.A.S.P., who should be rounding up two months' worth of dates with Kiss and starting a three-month stint with Black Sabbath. They'll finish in June with two weeks in Japan, and if the album is still showing legs, the band will swing by on one more pass of the United States. Then it's back into the studio for album three, to be pro-

But Lawless assures they're being good boys this time around. The only animals on stage, he says with a feral grin, are "just the ones that are in the band."

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Dee (l.) wrote over 100 songs for 'Come
Out and Play.' Jay Jay and the others
helped make the final selections.



If 1984 was the Year of the Ratt, 1986 seems to be shaping up as the Year of the Tenement—thanks to Twisted Sister. “Our theme this year is ‘Street,’” says Dee Snider, the lead voice behind “Leader of the Pack” and other asphalt anthems. “For the first time in ten years—hold onto your hats, folks—nobody in the band is wearing spandex. I’m all in white. Yeah, good guys wear white.”

To Twisted Sister fans, Dee, 31, is the good guy, even perched on the new stage platform built in imitation of a New York tenement block, covered with spray-paint lettering reportedly designed by some of the same vandals who are dignified in the Big Apple by the occupational description “graffiti artist.” To the uninitiated, however, Snider is “the guy who curses onstage,” the bane of parents, Washington wives, and even other rock stars. The singer, who courts publicity as if it were a blue-blooded bride-to-be, recently had an encounter with a Senate committee, sharing the rostrum with the redoubtable Fritz Hollings of South Carolina. To be sure he’d make the right impression, Dee had his upper front teeth filed to sharp points, Nosferatu-style, before appearing.

There’s more to Snider, though, than skeptics like to acknowledge. A longtime resident of suburban Long Island who recently relocated to the quiet north shore, Dee himself is an outspoken advocate of heavy metal. A householder who boasts a pretty wife, Suzette, and a young son, Jesse, Snider is also an auto enthusiast and a veteran of the C.W. Post College glee club and choir.

On the eve of a massive international tour to promote Twisted’s new ‘Come Out and Play’ album (Atlantic), Dee spoke to senior editor Richard Hogan about the pros and cons of heavy metal music as a career. What follows is the gist of that interview in Snider’s words.

by Dee Snider

A lot of heavy-metallers like the idea that heavy metal is the best-kept secret in music; that it’s actually good, but the world doesn’t know. I’d compare that idea to the diamond in your pocket: nobody knows you’ve got it except you. I want the diamond on

Eddie Ojeda and Jay Jay French duel with their dual lead guitars. With A. J. Pero, Ojeda provides Twisted’s high harmony.

ROSS MARINO





display. I've always felt that heavy metal should be the music for the masses, especially for the youth. I think that it has its place on the radio and TV, yet it's always been known for its worst qualities. And I've been more or less working at getting it known for its better qualities.

Not that I'm against studs and leather. I wear leather and I'm a dirtbag. But to be known just for studs and leather! That's like me being known as "the guy who curses." I don't want to be known as the guy who curses onstage, and I don't think heavy metal should be known because everybody wears leather jackets.

Look at the bands that they were bringing up at the Senate hearings. The U.S. Senate has to hear about Impaler? This is not to slander that band; I like hardcore, and Impaler have their place. But that isn't what we—and heavy metal—should be judged on. We should get judged by what's really there. Heavy metal has power and excitement. Yeah, it's cliché, but it's rock & roll; and rock & roll has become cliché. Rock & roll isn't an original thing. You try to find something original—good luck.

There's something else besides the sexism, the Satanic worship, and the drug and alcohol references that gives heavy metal a bad name. There are now certain bands that are so ridiculously horrible, and people—thrashers—are going to see them, and they *know* they're horrible. It's the level of horribleness they're achieving that is their appeal. It's like the New York Dolls: they appealed to a lot of people because they were guys trying to be 16-year-old slutty chicks, and they were *doing* it! It was a strange combination of fun and seriousness.

You ride a fine line. People say to Twisted Sister, "Oh, you're a joke." No, we're not a joke. Okay, we have some goofs in our songs. But we're not goofing on ourselves; we're just having fun. A lot of the joke is on the people who take it seriously.

We've never tried to be what we weren't. You've seen us live; live, we're serious as cancer. At the same time, you'll see us crack a joke with somebody, or goof on the audience—we'll have some fun, but, like the Dolls, it's a very weird combination.

To be perfectly honest, it's vague with us where the humor starts and where the seriousness ends. I'm serious about the anger. I'm serious about the frustration that comes out in some of the songs. When I get out onstage, I'm energized. I'm seriously pissed off. I feel—*not funny at all*. But after a

while, I start to loosen up and I start to have more fun.

That has a lot to do with what heavy metal is about: it's a release. I've always thought that it was designed to release anger and frustration. You'll see even the hardcore metal audience slamming their heads at the beginning of a show, and by the end they're starting to laugh and bop and have a great time. That has always been the beauty of heavy metal.

With *Come Out and Play* (Atlantic), we've tried to keep the essence of metal and build on it. The two biggest

"Rock & roll isn't an original thing. You try to find something original—good luck."—Dee Snider

complaints you hear about new records by bands that had a real big album are: Complaint One—"It sounds exactly like the last record." Complaint Two—"It sounds nothing like the last record." You hear these complaints and

ask, "What the hell do you want?" What they want is both! Which means you gotta try and keep what you had, then build on top of it. I really feel that the band has achieved this on the new album.

In the past, I was trying to remain constant in the songwriting. We were trying to establish a Twisted Sister sound, whatever *that* was. The albums were very simplistic. The chord structure was simplistic; the melodies were simplistic; the production, as well, was simplistic. There were so few overdubs that doing it live was no problem at all.

On *Come Out and Play*, a lot of that has changed, and it's definitely because we're trying to establish Twisted Sister as a band. We don't want to get lost under the guise of "heavy metal." People say, "Heavy metal—Twisted Sister, Iron Maiden." We'd rather have them say, "Twisted Sister, who play heavy metal." Eventually I'd love to see that terminology "heavy metal" go away—not because I don't like it, but because sometimes it overshadows the band, like "punk rock" overshadowed the Sex Pistols.

Our new LP, I think, takes us more in the direction where we'll be accepted in people's minds just as a band. I was much more selective with the songs this time. With "Kill or Be Killed," for instance, it's heavy metal, but I had to be sure there was a hook, too. In "The Fire Still Burns," for all the thrashing that's going on, there's still a melody. With this album, as a vocalist, I've tried to be more melodic in my singing. As I've developed as a writer, my songs have gotten more melodic just naturally. And the songs on *Come Out and Play* were selected from over 100 I wrote.

Yeah, there are things you wouldn't expect from Twisted Sister on *Come Out and Play*. Let me explain why. If anyone has ever been led to believe that we were satisfied to be the best-kept secret on Long Island, then they're out of their fucking mind. Because our intention was to become one of the biggest bands in the world. We have wanted to be superstars—rich, famous rock & roll stars, the whole nine yards, in that order—from our early days as a club band. [In my case,] that has been since I was a little kid. And I will do *anything*—and that includes talking to Barbara Walters—as long as I can be me. If they want me at the Grammys, I'll go on, as long as I can be Dee. If the Senate wants to talk to me on *my* terms, fine.

I'll do *Romper Room*—as long as I can be Dee Snider.

Snider's adopted a new costume, he says, because "good guys wear white." Twisted's tour works its way east this month from Denver; the band hits the U.K. March 22.

MARK WEISS

Does that mean we might be seeing an Ozzy-Sabbath tour in 1986? "All I can say is that there are no plans for that," Osbourne says. "I have my own band, and I don't really know what those guys have planned. But I wish 'em luck."

Vince Neil advises aspiring metallists

Every fan of heavy metal knows by now that some of the best bands of the past decade have emerged from the city of Los Angeles. From **Van Halen** to **Ratt** to **Quiet Riot**, L.A. has been a hotbed of hard rock activity in recent years.

The most notorious L.A. band however, is still **Motley Crue** by a long shot. Does the Crue recommend a move to the City of Angels for aspiring metallists? Yes, and no. "Well," says **Vince Neil**, "it's true that L.A. has become oversaturated with metal bands, and most of them are third-rate. I haven't seen a good new one in a while. And it's also true that you can make it in other cities. Look at some of the other happening bands and they're from places like Seattle or even Germany. But if you wanna know the truth, I think you still have to be in a place like Los Angeles if you wanna make it big, I mean *real* big, because that's where all the [music industry] people who are gonna notice you live."

"Of course, there's always New York," adds Vince. "That ain't no small town either."

Dokken: realistic rock stars

Don Dokken says that he now feels free to write different kinds of songs than he did when his band first signed their recording contract. Thus the appearance of "Will the Sun Rise," a song dealing with the controversial subject of nuclear war, on *Under Lock and Key*.

"When we first started out," says Dokken, "I'm not sure if we could've gotten away with such a heavy song on one of our records. But now that we're more established, I feel like I can speak out on a subject this crucial without any worry. It's frightening to think that you might get up tomorrow and find out that the world is being destroyed."

Dokken says that this doesn't mean he is suddenly going to turn into a political songwriter, just that he feels a responsibility to mix in songs that deal with broader topics than are usually covered in rock. "It's part of my attitude



Rob Halford hopes to bring **Judas Priest** back to smaller halls and possibly a club or two on the upcoming tour.

of being realistic," he says; "of not living some rock star fantasy. Sure, I'll continue to write personal songs that everyone can relate to, but as we go on, I think I'll have more to say about other things as well."

Will Judas Priest rock your favorite club?

Don't be surprised to find **Judas Priest** playing in smaller halls on their next tour, maybe even in some clubs! According to Priest vocalist **Rob Halford**, "We've been thinking about getting back to the more intimate clubs for a while. We've been playing bigger and bigger arenas for years now, and you can lose touch with the fans when you're half a mile away from them."

Dokken's lyrics to "Will the Sun Rise" address nuclear warfare; it's all part of Don's "realistic" outlook on life.



Halford says that this "back to basics" idea, if it comes to pass, would be in line with Priest's fondness for the history of rock & roll. The leather-upholstered singer notes: "Rock didn't start off in ball parks and stadiums. The first bands I ever saw were in sweaty, smelly beer halls. And that's still where some of the best music is made."

The group is aware of the economics involved, and to make ends meet, they'd probably have to alternate some larger dates with the club or theater gigs they'd do. "It *would* be fun, though," suggests Halford. "You might hear us in a stadium one night, then you'd go to a local bar the next night where some unknown act was supposed to play, and it would be us under a fake name."

Paul Stanley: living in a rock & roll fantasy

Some musicians go through total personality changes once fame hits. More than one rocker has been overheard wondering why his old friends couldn't relate to him anymore. For **Paul Stanley** of **Kiss**, however, there is no life before rock & roll.

"I've always felt that everything I did until Kiss was just leading me toward Kiss," he says. "Everything that led to Kiss was like a stepping stone."

Stanley says he sees life in Kiss as something of a fantasy world, so it's little wonder that he looks at the "real" world as something alien to his existence. "We never had any doubts that we were going to make it, and make it big, and we wouldn't have wasted our time trying if we didn't feel that way. Being in Kiss is like living in Disneyland, and that's the only way I'd have it."

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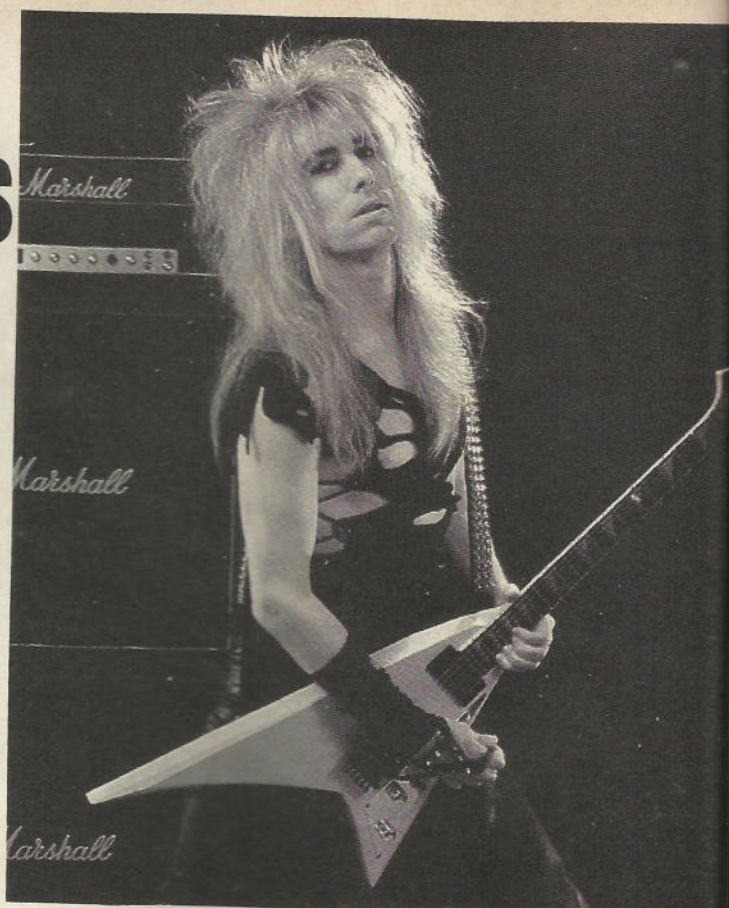
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edited by Paul Gallotta

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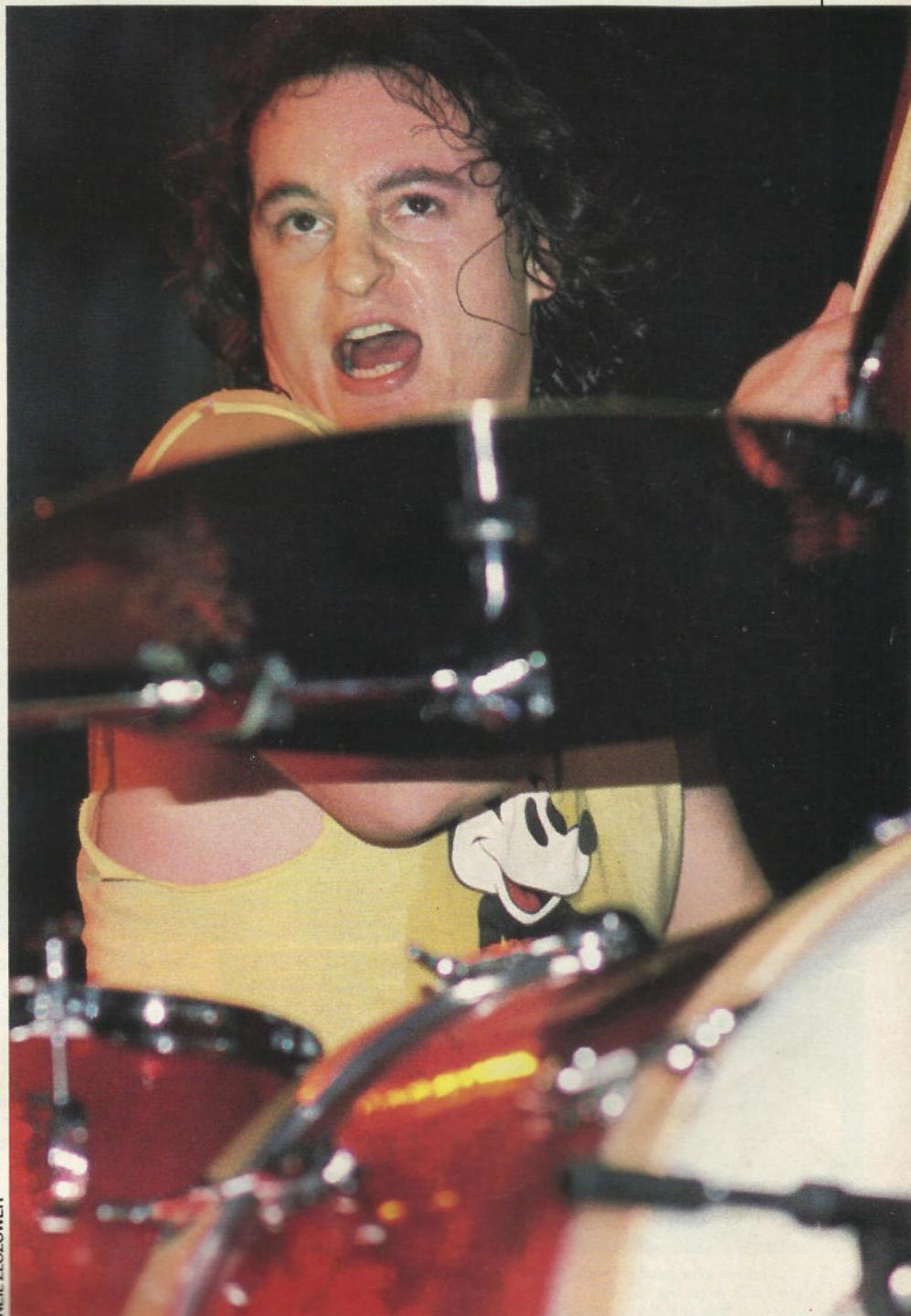
Stars' Instruments: Y&T's Leonard Haze, born to disrupt

ACCORDING TO SCORPIONS drummer Herman Rarebell, you have to be crazy to play the drums for any prolonged length of time. Y&T's Leonard Haze should be a living testament to that statement; he's been pummeling away for over 20 years, and he's got the battle scars to prove it. There was the time he and his cohorts unleashed four chickens, complete with shag wigs and bow ties on Motley Crue in the middle of the ballad "Home Sweet Home," on stage in Grand Rapids, Michigan. Or the occasion he detonated an M-80 in a cup full of mayonnaise and toothpaste (affectionately dubbed "the doomsday bomb") on Dokken while they were on stage. Or the instance where he and the band joined AC/DC for a live air guitar jam, wearing t-shirts and little else.

"You have to understand," explains the Bay-area bomber, "that you don't become crazy from playing the drums; you have to be born that way. It's a lot like drumming itself; you don't turn into a drummer, you have to be born one. It's sort of like an exclusive club."

When Haze isn't disrupting other bands, he abuses an all-Ludwig kit consisting of a 6½" × 14" Super 400 snare, 9" × 13", 12" × 15" and 10" × 14" rack toms, 16" × 16" and 16" × 18" floor toms and a 14" × 26" bass drum. His cymbals are all Paistes: a 14" rude hi-hat, an 18" colorsound heavy, an 18" rude heavy, a 20" colorsound rock ride, a 20" China type ride, a 6" rude splash, plus 20" and 16" rude crash cymbals. He uses Dean Markley sticks.

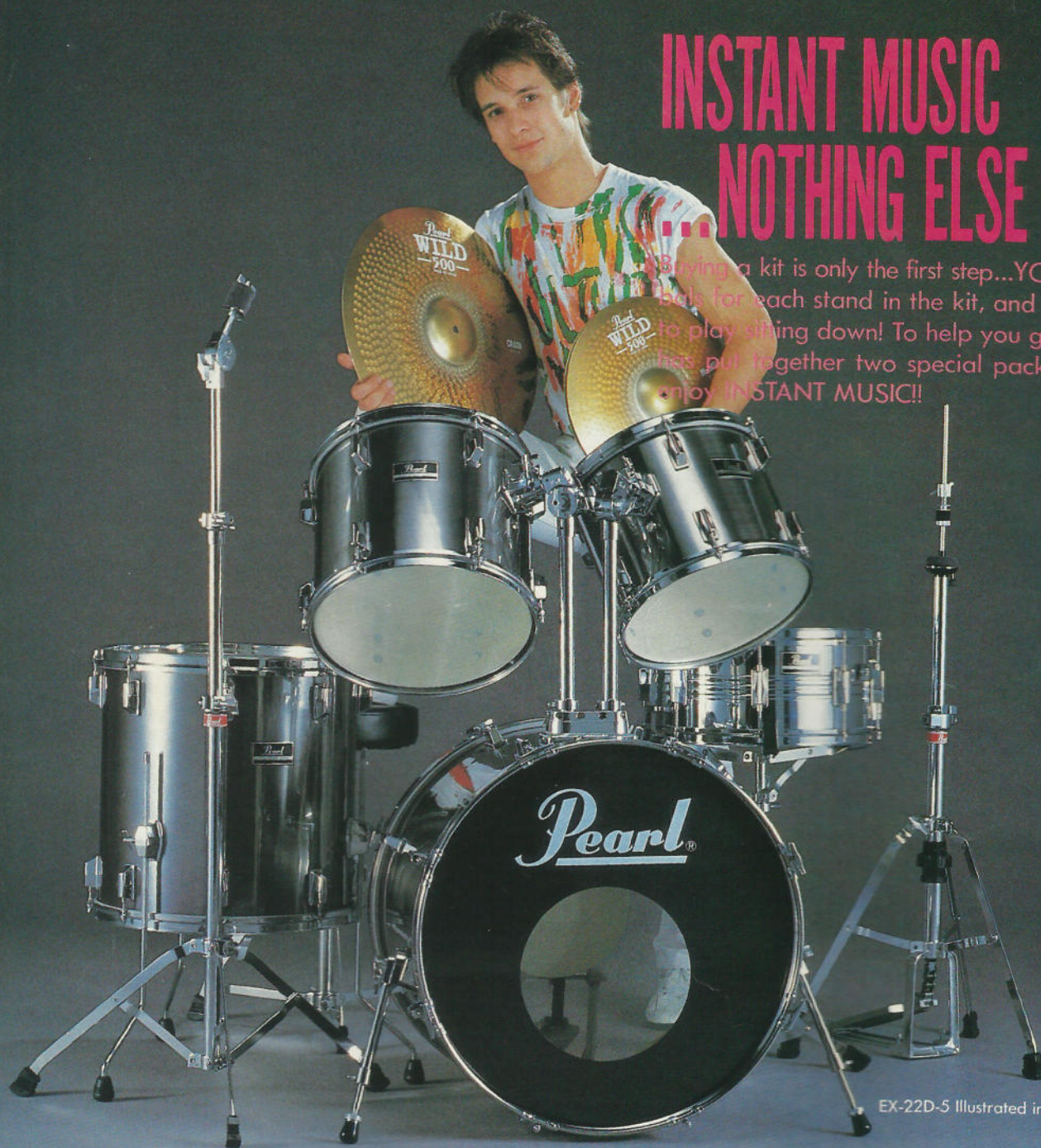
—Paul Gallotta



Leonard Haze is the founding and only remaining member of the original Y&T. He put the band together in 1972.

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Drum Beat

by Carmine Appice



Bon Jovi's Tico Torres, between thrash and subtleties

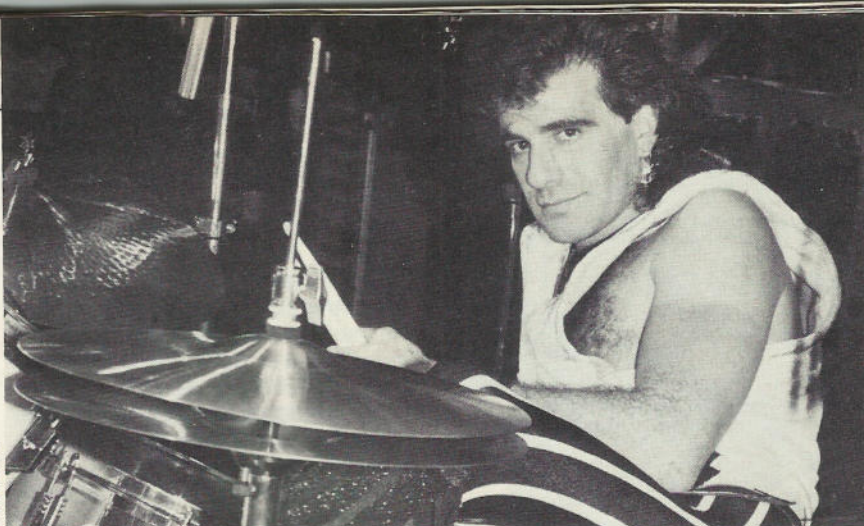
TICO TORRES JOINED BON Jovi after a stint with Frankie and the Knockouts. He is a solid drummer that can differentiate between thrash and hard rock subtleties. His tasteful drumming is best exemplified on "In and Out of Love" from the 7800° Fahrenheit LP.

The song starts with vocal harmonies building up to a drum fill counted "1e + A 2 + 3 + 4" on the snare and the "+" of 4" as a cymbal accent with the bass drum. From here we go to the verse groove. The verse has a basic "1 and 3" on the bass drum, "2 and 4" on the snare with quarters on the hi-hat. Also in the verse, note the cymbal crashes on the "2" count throughout.

After the verse, Tico plays some accents building up to each chorus. They are counted (see Exercise II), bass drum on "1", play "+" of 1" and "2" on the snare, "+" of 2" on the bass drum, "3+" on the snare, "4" on the bass drum, "+" of 4" on the snare, "+" of 1" on the snare, "+" of 2 and 3+" on the snare and a cymbal crash on the "+" of 4" with the bass drum. These accents sound very hot. Remember, you may have to play this slow at first to get it down, then you can go for the speed. The chorus is fairly simple, almost like the verse.

After the second chorus, the band goes into a section with some tasteful accents again (see Exercise III). These are counted, bass drum and snare on "1", the bass drum and cymbal crash on "+" of 4", rest for two bars, then hit "1", "3" and the "+" of 4" with bass drum and cymbal crashes. After this, Tico plays a 2 and 4 back beat with some bass drum variations for a couple of bars building back into the beginning accents.

After the guitar solo there is a vocal breakdown section with the bass drum on "2 and 4" and what sounds like 16th notes with alternate sticking on the hi-hat with a build up of 8th notes back to the chorus and out (see Exercise IV).



Tico Torres originally played guitar. He moved behind the drum kit with his first band, Cold Sweat.

Exercise I- Intro

HH
SD
BD

verse

crash

Exercise II- Fill to chorus

1 + 2 + 3 + 4 +

SD

BD

etc.

Exercise III- Break after second chorus

Cymbal/hi-hat

SD

BD

variations played

Exercise IV-

R L R L

HH

SD

BD

repeat, etc.

Tech Trek: Products from the music factory



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Nuys, CA 91406-5870, (818) 786-8696



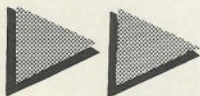
SEYMOUR DUNCAN Speaker Stacks

Model: 4 x 12
List Price: \$799

The Seymour Duncan 4" x 12" speaker cabinets have just been upgraded from Celestion G12K-50 speakers to Celestion G12K-85 speakers. Also all speakers will be front-loaded instead of the former rear-loaded design. All cabinets come with a tough Tolex covering, acoustically transparent grill, locking corner protectors, heavy-duty side handles and industrial strength castors.

Seymour Duncan, 203 Chapala St.,
Santa Barbara, CA 93101, (806) 963-0676

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PEARL Drum Throne

Model: D-850, D-750
List Price: \$98, \$88

Pearl, a long-time manufacturer of quality drums has introduced two new drum thrones, the D-850 and the D-750. The D-850 features a very quick and extremely smooth height adjustment system using a newly designed Stop-Lock for added security. It may be adjusted in height up to 17 and 7/8 inches. The D-750 also features a superior height adjustment system, with a maximum height of 18 1/2 inches.

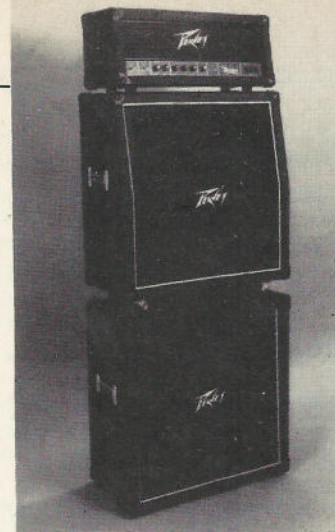
Pearl International, Inc., P.O. Box 111240,
Nashville, TN 37222-1240, (615) 833-4477

MEINL Cymbals

Model: Dragon
List Price: \$80-240

Meinl cymbals has introduced its new Dragon Series. These hand-hammered cymbals are said to be uniquely different from other China-type cymbals. Crafted from raw material obtained directly from China, the use of authentic Chinese metal is apparent in the Dragon's oriental sound.

Out Front, P.O. Box 807F, Lynbrook, NY
11563 (516) 887-3531



PEAVEY Amplifier

Model: The Butcher
List Price: \$499.50-\$1,598.50

Peavy has announced the introduction of the all-tube Butcher amplifier. The amp features a heavy-duty double-wall cabinet covered in 34 ounce Tolex, an 18-gauge steel chassis to provide a stable foundation and metal corners to increase its ruggedness and protection. It is "conservatively" rated at 120 RMS output capability.

Peavey Electronics, 711 A St., Meridian,
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Ratt: Renegade Angels
Written by U.K. metal expert Steve Gatt, this book traces the Ratt story so far. Action packed, with interviews and live-wire photos. B2815 \$4.95



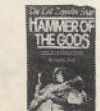
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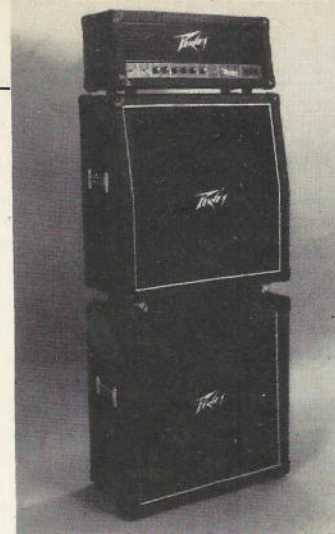
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Guitar Clinic

by Carlos Cavazo



W.A.S.P.'s Chris Holmes, "not a musician"

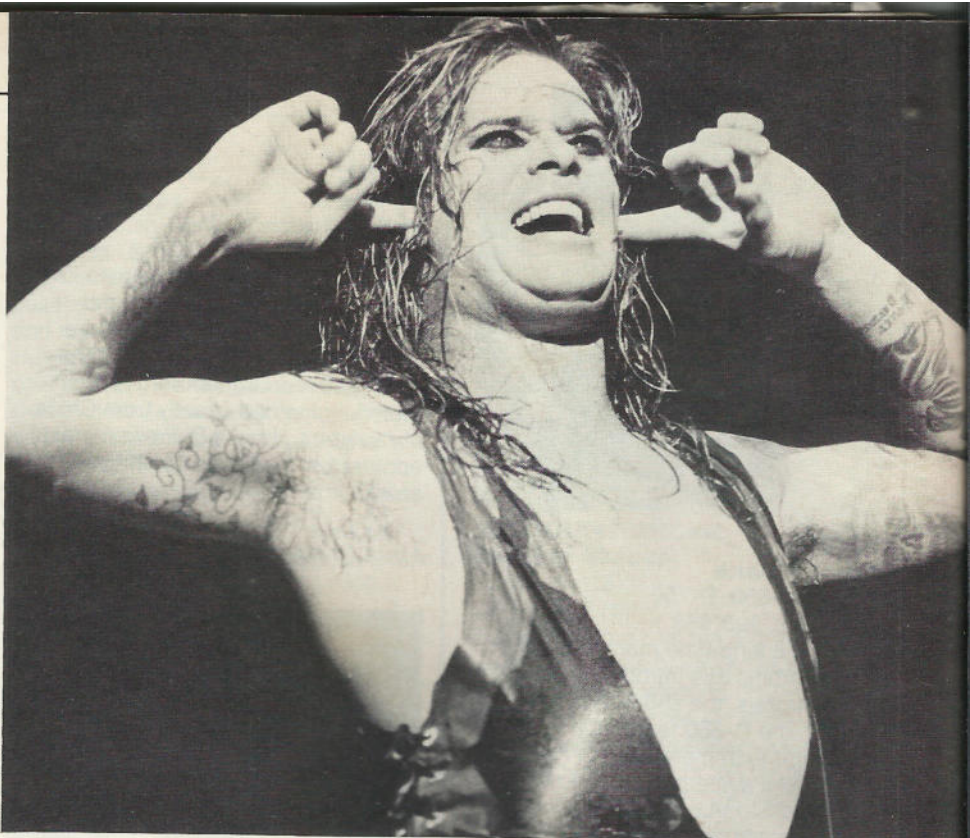
"I'M NOT REALLY A MUSICIAN," stresses Chris Holmes, who along with Randy Piper shares the lead guitar duties for W.A.S.P. "I am an entertainer. The difference is that a musician dies poor and an entertainer dies rich. There's a lot of hard work involved in being an entertainer. The same goes for being a musician, but I want to be noticed while I'm still alive to enjoy it."

Holmes, who hails from Pasadena, California, has been playing guitar for nine years. His first axe was a '58 Les Paul gold top that his grandmother purchased for him because "it looked cool."

When questioned about his favorite solo, Holmes suggests "Wild Child" from *The Last Command* because it isn't all fast guitar work, but it has a melody that illustrates the character of the song.

"I took music theory in college," he explains, "but I don't really remember what I learned. It doesn't matter; this type of music doesn't require a background in theory. You just need to know what sounds good. Most of the writing was done by ear, anyway. The solo is in G flat, but since we tune our guitars to E flat, the actual note is an F. The rhythm guitar modulates throughout the song in different keys, which makes the melody more complex, harder to assemble. That's

RICK GOULD/ICP



Chris Holmes in action. W.A.S.P. has been said to be "as subtle as Godzilla on a nightly romp through Tokyo."

probably what I like the most about the song."

Let's not panic over Holmes' use of the term "modulates." All that means is that the chord progression stays the same, but changes keys. For example, if the chord progression to start is E, A, D, B, to modulate to F#, the progression would be F#, B, E, C#; to modulate to A, the progression would be A, D, G, E. Notice that there are chords in some keys that fit other keys as well. For example, the chords of the E progression, E and B, are also found in the F# progression. To simply illustrate, we can set up the chords as follows: I E A D B

II F# B E C#

III A D G E

Notice how many chords in one progression fit with the others. This

concept can, as Chris mentioned, make for some unique lead patterns. For example, try playing an E major scale over each progression, I, II, and III. You'll hear some interesting harmonies and note interactions that you might expound upon. The possibilities are limitless, but you have to put in the time and work!

Chris also mentioned that the band tunes down to an E^b. This is very common, and many bands do this for vocal reasons, but it also changes the feel of the guitar, which a lot of people prefer (Eddie Van Halen, Yngwie Malmsteen, Stevie Ray Vaughan, Jimi Hendrix, Uli Roth, just to name a few, all tune down to E^b). It allows for easier string bending and since the string vibrates slower, you lose some of that harsh brightness that is present in concert pitch (A-440) tuned strings. Also, it seems to add a little warmer sound, especially in heavy metal style playing. To tune down, simply use a tuner and tune the strings down half a step each, e.g., string

6	5	4	3	2	1
E ^b	A ^b	D ^b	G ^b	B ^b	E ^b

If you don't own a tuner, check out your first Van Halen album and tune your A string so it matches the first chord in "Eruption," which is an A^b in standard A-440 tuning. Then tune the rest of your strings in a normal fashion. Try experimenting with this and see if you can feel and hear the difference.



The guitar solo from "Wild Child," the second single from W.A.S.P.'s album *The Last Command*.

Test Reports: Washburn's B-70RS Rudy Sarzo Slammer bass

★ ★ ★ ★

THE PHRASE "STYLE OVER substance" has been used more than once to describe recent musical trends. It can be applied to almost any enterprise in which creative or technical excess overshadows the original intent.

The truly ironic part of it is that excess can obscure whatever is indeed good or worthy about an undertaking. We think that this is the case with the Washburn B-70RS Rudy Sarzo "Slammer" Bass.

The bass is an enhanced version of Washburn's B-70 basses. The body of the guitar is made from alder wood, with double cutaways at the top.

The B-70RS' neck is made from three pieces of maple and is attached to the body by means of a securing neck bolt. Whereas on the B-70 the fingerboard is rosewood, on the "Slammer" model, the fretboard is composed of synthetic phenolic material. The company reasoned—correctly—that the man-made material provides more inherent stability to the neck itself, and that the neck would have less of a tendency to warp or twist and thus last longer.

The electronics on the bass are all Washburn. There are two Direct Mount humbucking pickups wired through an active equalization system (which runs off a nine-volt battery located in a rear compartment). There are two separate volume controls, a tone control, a five-position pickup selector and an in/out toggle switch for the active EQ. The bridge is the Washburn Sure Track bass bridge, and all the rest of the hardware is Washburn's.

In terms of playability, the B-70RS had points on both sides of the fence. The 24-fret, two-octave neck handled pretty well, but the lack of a wooded fretboard caused us to really miss the feel of wood beneath the strings; the fingerboard just doesn't "sweat" like a rosewood or ebony one would. It didn't allow as well for the individual finger pressures that each player has. It won't warp, but it's also a bit sterile.

The body sits on the knee much

more comfortably than it looks, the lower body cutaway being very well placed. That's fine for the studio, but standing with the bass is another matter. The balance here isn't nearly as good, with the long neck and weighted headstock causing the bass to list to port. Playing high up on the neck (and you do have those two octaves to work with) becomes a bit of a chore because in addition to playing, you also have to use some of your energy maintaining balance.

The electronics are somewhat confusing in the beginning, and still confusing in the end. Our test model came with the minimal manual, one

geared for the Stage Series of Washburn basses, so we were left to ourselves to figure it out. For example, where the manual indicates a pickup selector should be, we found the switch was actually the in/out control for the active EQ. After a bit more fiddling, we determined that there were two volume controls and a stepped tone pot. The first three positions on the pickup selector were straight ahead enough. The other two were a bit more mysterious.

In both active and passive modes, the pickups, sounded good. Their tone was fine; from the bridge position pickup we got a nice, edgy tone, and

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the two together gave out a powerful, resonant roar. The pickups have plenty of power, and after getting more familiar with the selectors, we found some tasty tone/pickup combinations.

Ultimately, the B-70RS reminded us of how cars were made in the U.S. before the energy crunch in the 1970s: really powerful engines under the hood, but lots of chrome that meant nothing, and the glove compartment was an after thought, just like the battery compartment on this guitar; there's no holder except a little piece of foam rubber that falls out with the battery. Lose it and the battery rattles around in the compartment.

The B-70RS is basically a good guitar design (it would be a greater design if the balance was better). But it's the victim of overdesign. We give it three and a half stars, more for effort than for execution.

—Dan Daley

Jackson's Concert bass

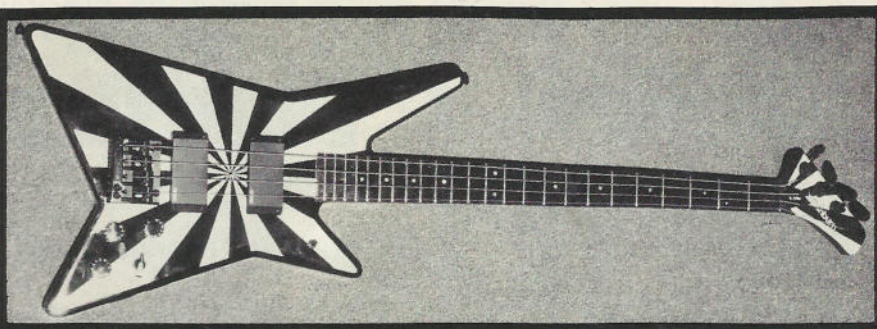
★★★★★

"CLASS" AND "STYLE" ARE terms that are employed all too often when writers reach for superlatives. Thus, they lose some of their meaning and impact. That would be the only reason we would hesitate to apply these terms to Jackson's new Concert bass guitar, because it certainly lives up to the real meaning of those words.

It's rare that we would praise any instrument so highly at the beginning of a review, but we think this particular instrument warrants an early accolade.

The Concert bass has the look of a luthier's trained hand; there's nothing flimsy about it even on close perusal, a relief after seeing so many guitars which are slapped together.

The Concert bass features a neck-through-body type construction, the neck joining the double-cutaway body seamlessly. The center block of the bass is Eastern Maple, with popular



The Washburn B-70RS is a copy of the model played by Driver's Rudy Sarzo. It carries a list price of \$449.50.

wood making up the balance of construction.

The 34-inch scale neck has a flat ebony fingerboard inlaid with pearl position markers and 21 jumbo-style frets. Atop the mast are Jackson's own tuners and a three-screw cover for the neck adjustment rod.

The bridge is also Jackson's design, made from cast metal and brass, fully adjustable.

The electronics on the Concert bass are perhaps its finest feature. Several pickup configurations are available. Ours came with Jackson's J-40 high-output humbucking pickup in the bridge position and a Jackson P-bass-style split coil pickup in the center of the guitar. The pickups are of the active electronics type, each with its own tone pot and with a single volume pot controlling both pickups. Each tone pot has a center notch for flat equalization; turning them forward of the notch produces a bass cut, reverse producing a treble cut. There is a small toggle switch just above the tone pots for pickup selection.

We ran the Concert bass through a Fender Bassman amp and directly through a Neve console to give the guitar a run through, and in both the recording and the live applications it came through a winner.

The neck plays as good or better than any we've come across lately and Jackson's jumbo frets allowed for clean, crisp thumb slaps and pops. The rounded neck lays perfectly in the

palm of the hand, making movement easy and comfortable. When soloed on the board after it had been recorded, there were no audible rumbles from fret noise.

Both through the amp and through the board, we found that the pickups performed magnificently. The guitar has plenty of output, especially clear and punchy on the bridge position humbucker. Yet at the same time, the pickups maintained their sensitivity at lower volumes, the active electronics giving a smooth, clean response when played either with the fingers or with a pick.

The maple wood provides plenty of sustain at all levels while at the same time being light enough to not be a burden during a long set.

Our test guitar was white with subtle flaked chips in the finish which gave a nice effect under the lights. The company has an array of paint jobs available, including Ivory, Ferrari Red and Pink with Platinum, although they also point out that custom paint schemes can get as exotic as your imagination. The guitar lists for \$1,580.00.

The Jackson Concert bass is made by Charvel, a company whose guitar building skills are already well documented. But the company has split the Charvel and Jackson lines recently in order to give the Jackson guitars an identity all their own. With basses like the Concert bass, that new individual identity starts out with a worthy heritage. We give the Jackson Concert bass our highest rating: five stars.

—Dan Daley



With both class and style to spare, the Jackson Concert bass comes up a winner. It lists for \$1,580.

- ★★★★★ Exceptional
 - ★★★★★ Above standard
 - ★★★★ Good
 - ★★★ Fair
 - ★ Poor (Avoid product)
- All products are rated within the context of their price range.

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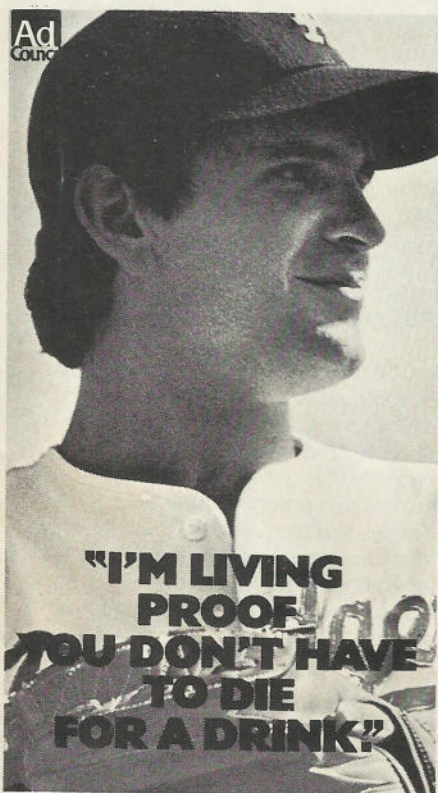


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by Fred Schruers

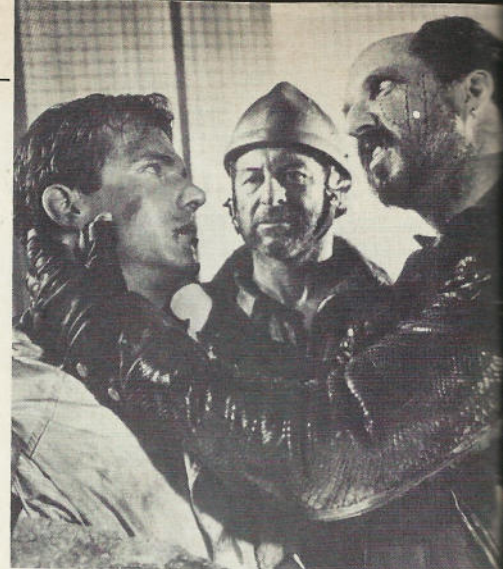
Enemy Mine (20th Century Fox)

This fable set in space and in the future was begun by one director amid the barren landscapes of Iceland, then moved indoors (except for a few shots on a volcanic island) and handed over to director Wolfgang Petersen (*Das Boot*). The setting is a chilly, forbidding planet visited only by mineral scavengers until our two heroes, Earthman Dennis Quaid and 'Drac' Louis Gossett, Jr., crash after a dogfight in their battleships. Thus begins an orgy of sincere overacting, with Quaid going from snarly to sentimental and Gossett—gotten up to resemble a lizard—expressing himself in something like Donald Duck-talk. Every usable cliché that can be stolen from the Western and sci-fi genres is trotted out. What's added is a fresh but highly maudlin plot twist, which should be kept secret for those who want to see for themselves.

Out of Africa (Universal)

Yes, it's another Oscar-caliber performance by Meryl Streep—this time with a Danish accent, as Miss Streep impersonates author Isak Dinesen during that master writer's

Meryl Streep plays novelist-story writer Isak Dinesen in 'Out of Africa'; her male lead is the miscast Robert Redford.



Dennis Quaid (l.) stars in the futuristic 'Enemy Mine.' Here, he's threatened by the vicious Stubbs (Brion James, r.).

period of running a coffee plantation in Kenya from 1913 to 1931. The wide-open landscape is spread before us, supplying its own poetry, and the Africans working for her are presented with adequate grace.

But the picture, depending as it does on a love story that pairs Streep with Robert Redford, is ultimately unsatisfying. We never believe in him as an English aristocrat immersed in things African as he wanders in and out of her life between hunting trips, and his labored diction makes his character's philosophical pronouncements seem leaden. The supporting cast is fine, and they help make the closing moments very moving. But the discordant element of a major male star miscast in a role that seems small undercuts the film throughout its 155-minute length.

Hannah and Her Sisters (Orion)

Woody Allen is aging very gracefully as a filmmaker, and his intricately plotted comedy of manners set in a well-photographed Manhattan shows us more of the bittersweet side that made his *Manhattan* and *Purple Rose of Cairo* so absorbing. Mia Farrow handles the title role with nary a false gesture; Barbara Hershey is vibrant as her younger sister, Dianne Wiest effectively pained as her older one. They find there are not enough men (Michael Caine and Allen being the chief candidates) nor careers to go around, and basic decency battles with greed and lust throughout. This leads to plenty of wry laughs, and Allen's personal subplot as a hypochondriac getting a big scare seems unneeded. But this is finally a warm, optimistic movie.



JEFFREY MAYER

Don Dokken: "I've always felt that people who climb the ladder the slowest stay on top the longest."

Dokken "The Hunter"

Clouds roll by / as I look to the sky /
and when the feeling comes, / it comes
on again. / You know desire burns like
a fire, fire of sin. / Oh, will I ever
learn? / You're the only one I would call
my own. / But then the shadows fall /
and I'm gone again.

I'm a hunter, / searchin' for love on
these lonely streets again. / I'm a
hunter, searchin' for the things that I
might never find again.

Care for you, / you know that I
always will. / I know it's hard for you, /
my taste for the kill. / But then it calls to
me, when the moon rises in the sky. /

You know it's not denied, / will I ever
find love and peace of mind / on these
streets again. / Will it ever end?

I'm a hunter, / searchin' for love on
these lonely streets again. / I'm a
hunter, searchin' for the things that I
might never find again.

You know desire burns like a fire, fire
within. / I guess I'll never learn. / You're
the only one I would call my own. / But
when the shadows fall, / you know I
won't be home.

I'm a hunter, / searchin' for love on
these lonely streets again. / I'm a
hunter, searchin' for the things that I
might never find again.

From *Under Lock and Key* by Dokken (Elektra).
Lyrics and music by Don Dokken, George Lynch,
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FAST FACTS

Personal—Don speaks out on
other metal bands: "They're often
phony and plastic. They have false
attitudes. When I write about personal
stuff, about falling in love, the audience
can relate to it. It's not shallow b.s. I
want to be real. I'm not caught up in
the fantasy world of the rock star."



Vince Neil first sang with a Top 40 band called Rock Candy, covering the likes of Aerosmith and Sweet.

Motley Crue/"Home Sweet Home"

You know I'm a dreamer, but my heart's of gold. / I had to run away high, / so I wouldn't come home low.

Just when things went right, / doesn't mean they were always wrong. / Just take this song and you'll never feel / left all alone. / Take me to your heart, / feel me in your bones. / Just one more night, / and I'm comin' off this / long and winding road.

I'm on my way, I'm on my way, / home, sweet home. / Tonight, tonight, / I'm on my way, / I'm on my way / home, sweet home.

You know that I've seen / too many romantic dreams / up in lights, fallin' off the silver screen. / My heart's like an open book / for the whole world to read. / Sometimes nothing keeps me together at the seams.

I'm on my way. / Well, I'm on my way / home, sweet home. / Tonight, tonight. / I'm on my way. / Just set me free. / Home, sweet home. / Home, sweet home. / Home, sweet home.

From *Theatre of Pain* by Motley Crue (Elektra). Lyrics by Nikki Sixx. Music by Vince Neil and Tommy Lee. Copyright © 1985 Warner-Tamerlane Publishing Corp., NWIL Music and Tommy Lee Music. All rights administered by Warner-Tamerlane Publishing Corp. All rights reserved. Used by permission.

FAST FACTS

Personal—The Crue donated the front row seats of their 1985 Pittsburgh show to Abraxas, a local treatment program for drug and alcohol abuse. The tickets were auctioned off, netting nearly \$1,100 for Abraxas. Vince Neil also recorded a series of public service announcements for the organization.

by Russell Hogan

"The tour is now in the 'stun' phase," groans one Breakish MacTavish, better known as Bobby Blotzer—Ratt's tired but high-spirited drummer. "We've been on the road for two years, working solid," he points out. "You can start to get a little shaky at times."

Holed up in an Amarillo, Texas, hotel under false names to prevent an invasion of their privacy, two of the five infamous members of the Ratt pack are managing an interview between gulps of breakfast chili. Robbin Crosby, who had registered as Napoleon Solo, describes this latest leg of the seemingly never-ending World Infestation Tour:

"We're trekking west toward the home turf. After the California dates," he adds, with a note of expectancy in his voice, "we'll get five weeks off." Part of those five weeks has been earmarked for vacation in the Hawaiian Islands, where Ratt took a busman's holiday last year to write material for its second Atlantic album, *Invasion of Your Privacy*.

Another lush island proved to be a highlight of this section of Ratt's long haul on the road. For the first time ever, Puerto Rico got to hear the live versions of songs like "Round and Round" and "You're in Love." Long awaiting the roaming rodents, the island welcomed the band with open arms and some occasional fireworks.

"Of all the gigs I've ever done," notes the Ratt rhythmist, "that was absolutely the weirdest! It was Friday the 13th, and there was a full moon," he adds in an eerie tone. "The audience was completely out of its mind, setting off fireworks right in the aisles. This one guy, way in the back of the arena, actually lit a blowtorch!"

"It was the first time we ever had to run straight from the stage to waiting limousines," mentions Bobby. "But the good part was back at the hotel. I won 3,500 bucks playing blackjack at the casino," announces the lucky drummer. "I love Puerto Rico!"

"And we had a wild time with some charming Puerto Rican girls who were dying to see us!" Crosby chimes in. "We always like that kind of attention." As far as gambling goes, the guitarist enjoys the pastime vicariously, saving his own hard-earned loot for other

While Steve writes most of Ratt's lyrics, Robbin (inset l.) notes that Warren is "really expanding as a songwriter" too.

ROSS MARINO INSET: EBET ROBERTS



BACK PAGES



by Lou O'Neill Jr.

More setbacks for Leppard!

Kiss kicks with Kulick

WORLD EXCLUSIVE: EVEN

James Bond would have been impressed by our stealth as we waited for the secret signal from our operative. But then, faster than you could mumble "Pyromania," we were whisked into his office and heard the bad news. Our snoop explained that there's yet another significant delay in store for **Def Leppard**. As all D.L. fans know, we've been waiting for years for **Joe Elliott** and Co. to finish the album. As our record company spy, 'Long John Silver,' says, "It's getting a bit difficult even for me. **Mutt Lange** has been working with the guys [remixing] for quite some time, but you know Mutt—he's a perfectionist and he's never happy until it's practically super-human."

O.K., 'Long John,' thanks for the inside poop. Out of curiosity, we looked up the date *Pyromania* was released by Polygram: It was January 17, 1983. So, it's now three years gone and headed towards four. Reluctantly, we add that we'd be extremely surprised to see the new Leppard LP before summer at the earliest.

SECRET STUFF: A big rock star is much upset with his girlfriend because she took it all off for a risqué American magazine. Pip-pip. In genteel Mother England, such behavior is frowned upon by the Lords 'n' Ladies of London. The whispers are getting very careless!

INSIDE SKINNY: Our spies swear that **Foreigner's Mick Jones** is continuing with **Eddie, Alex, Michael** and **Sammy** out in sunny California. With Jones producing, who's to say the mighty **Van Halen** can't top even their lofty 1984? . . . After trying with MCA for a number of years, **Joan Jett & The Blackhearts** skipped to CBS, where their debut project for the label should be unveiled somewhere down the pike. When Ms. Jett partied with **John Entwistle** and **Roger Daltrey** of the

ARTHUR L. FIELD ROCK WIRE SERVICE



Joan Jett at Madison Square Garden: New deal with CBS.

ARTHUR L. FIELD ROCK WIRE SERVICE



Kiss' Bruce Kulick (l.), writer O'Neill, and Bob Kulick (r.): The "2Q" brothers.

ARTHUR L. FIELD ROCK WIRE SERVICE



Rocker Billy Squier on stage: New LP and tour in the works!

Who recently, she was as excited as a kid in a candy store. And, why not? P.S.: At the same soirée, bassist Entwistle tipped us he's busily working on an exciting new musical collaboration with **Zak Starkey**, considered by many to be one of England's finest up-and-coming drummers. . . . A famous California group isn't singing in harmony these days now that the brother of the singer has been busted for embezzling from the band. It's no fun and might get very messy!!!

ROCK CONFIDENTIAL: Kiss

insiders are amazed about the vitality, verve and flash lead guitarist **Bruce Kulick** has added since he joined up in 1985. Kulick had bounced around the New York rock scene for years before **Gene Simmons** and **Paul Stanley** came courting. Tip for other musicians awaiting their shot: When your chance comes, be ready and go for it!

OVER 'N' OUT: It's only a fearless prediction, but don't be the least bit surprised if a veteran rock guitarist from England named **George Harrison** decides to launch an American mini-tour with rockabilly great, **Carl Perkins**. And if the peerless lead guitarist does go on the road for the first time in years, can a drummer named **Ringo Starr** (plus assorted other pals) be far behind? Just asking, mind you. . . . Congrats to **Klaus Meine** and **Matthias Jabs** of Germany's **Scorpions**. Both gentlemen recently welcomed a new baby to his family. No, there's nothing to those rumors which insist both little ones are already listening to hard rock via their Japanese personal stereos.

And, before we forget, let's take a moment to remember **Ian "Stu" Stewart**, **Phil Lynott**, and **Rick Nelson**. Ian rocked the ivories with the **Rolling Stones** for years and years, and, believe it or not, all five bandmen knelt in a pew together and cried like children. Rick Nelson, the man who made rock respectable in the late '50s, lost his life in a particularly cruel way, and still had many songs left to sing. Lynott, Stewart and Nelson. All gone, but never forgotten. . . . **Billy Squier** Squad Alert: Squier and his cast of zanies are putting the finishing touches on their new Capitol album. An '86 American tour is definitely in the works.

SEE YOU NEXT MONTH! Until then, remember:

Nothing is certain, but clearly, in this life, danger surely lurks for those who are afraid of it.



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